HISTORY OF MUSIC IN SAN FRANCISCO SERIES
VOLUME FOUR: 1939

Celebrities in El Dorado 1850-1906

WORK PROJECTS ADMINISTRATION

NORTHERN CALIFORNIA
SAN FRANCISCO

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A biographic record of 111 prominent musicians who have visited San Francisco and performed here from the earliest days of the gold rush era to the time of the great fire, with additional lists of visiting celebrities (1906-1940), chamber music ensembles, bands, orchestras, and other music-making bodies

1850 - 1906

Cornel Longyel, Editor
San Francisco
1940

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Prepared with assistance of the Work Projects Administration of California; sponsored by the City and County of San Francisco
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NORTHERN CALIFORNIA
WILLIAM R. LAWSON, STATE ADMINISTRATOR

CELEBRITIES

IN

EL DORADO

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C E L E B R I T I E S I N E L D O R A D O

(1850 - 1906)

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CELEBRITIES IN EL DORADO

NOTE

NIGHT LIFE BURNT brightly in early San Francisco. Those who had found gold -- by pick and shovel, hook or crook--suffered no lack of entertainment. The gambling saloons and waterfront melodeons throbbed with a fierce persistent parasitic life. Those who sought after more genteel pleasures could also satisfy their tastes.

NOT ONLY CIRCUS clowns and jugglers, Tyrolean bell-ringers, ranting Shakespearean barnstormers tumbled into El Dorado -- having outlived the terrors of a clipper trip around the Horn, or a thousand mile trek across death-dealing prairies. Musicians appeared as well, musicians of the first magnitude, instrumentalists, prima donnas, virtuosos of world renown.

SAN FRANCISCO - STIRRED at the time by a bold renaissance air of enthusiasm, expectancy, enterprise -- greeted the artist with open arms. Celebrity after celebrity from the East or from Europe came to perform before an eager audience on the edge of a tremendous wilderness. Some left after a few concerts, making the town a stop-over in a seasonal tour which usually included South America and Australia. Others remained for years. Isolated from the world, San Francisco welcomed her visitors and rewarded her favorites with both hands.

THOUGH SOMEWHAT INDISCRIMINATE at first, capricious in patronage, passing up merit in preference to the meretricious, audiences in El Dorado, spurred by an authentic interest, presently developed acumen in musical matters. The community began to integrate during the gold rush decade. New and higher standards of taste became manifest. And taste in music, as in other matters is formed by a knowledge not of the good but the best.

SOME MAY QUESTION the place of the transient virtuoso in a chronicle of local music. Yet no one will dispute that the host of musical celebrities who have visited San Francisco since the early days have made a large contribution to its musical life and left a definite impress on its cultural pattern. A single first-class performance -- of Cortot, say, interpreting the delicate nuances of Debussy -- may well be worth fifty wretched renditions by a resident Doctor Sfforzando.

ACCORDING TO ARISTOTLE, imitation is natural to man from childhood, one of his advantages over the lower animals being that he is the most imitative animal in the world, and learns at first by imitation.* But what to imitate is important, of course. The great artist provides a touchstone for the local pedagogue and student.

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*Aristotle, Poetics, IV.

CURIOUS SIDELIGHTS ARE thrown on the times by this record. One may observe a periodicity in the plethora and scarcity of visiting musicians; note the inevitable intertwining of local with world affairs and reconstruct from the evidence of deserted opera houses, empty concert halls, unpaid prima donnas, absconding managers, a broad picture of extra-musical happenings generations distant. The revolution in Europe in 1848 which sent hundreds of artists to the New World; the American Civil War of 1863-65 with its effect on eastern business conditions; the depression of 1873-79 -- which made music a dispensible luxury -- the performances of statesmen in European parliaments had reverberations in the local concert hall, affecting even the choice of concert program.

WAGNER, FOR INSTANCE, was taboo at times in San Francisco during the last World War; while in a review of Verdi's Forza del Destino, performed at the Liberty Theatre, 645 Broadway, a critic wrote in the Daily News of August 22, 1917:

> "Forza del Destino, is practically unknown here. Though the music is very beautiful it is seldom sung which may be due to the fact that the orchestration is most difficult though many attribute it to the gruesomeness of the plot. In part of the score Verdi put the words 'Death to the Germans' which makes it appropriate to the times."

CONCERNING MUSIC CRITICISM, the samples provided indicate its rather erratic local evolution -- its progress from village to metropolitan standards, from the murky pomposity of the provincial rhetorician to the clear ventriloquism of the press agent. Good critics appeared at intervals -- mostly from among professional musicians -- "Old Hundred" of the San Francisco Bulletin in the fifties; later, Barnes, Stewart, Stevens. Outstanding was the contribution of Oscar Weil who wrote brilliant criticism for the Argonaut in the eighties. But to critics no one has yet raised a monument.

DIVIDED INTO THREE parts, Celebrities in El Dorado covers little over half a century -- 1850 to 1906. It presents the brief biographies of about 100 visiting virtuosos with special emphasis on their San Francisco activities and local evaluations of their performances. It ends with several lists of additional data, including a comprehensive chronological record of prominent visiting musicians from 1850-1940 inclusive, with dates and places of appearances; a similar record of visiting chamber music ensembles, bands and orchestras; concert halls, opera companies, and other related information.

CONCERNED WITH THE gold rush era, Part One: 1850-1865 uncovers the rich picaresque careers of such personalities as Elisa Biscaccianti, a coloratura of her day of the caliber of Lily Pons, who remained for nearly seven years; Miska Hauser, the violin virtuoso who described his vivid impressions of San Francisco in his letters; Mme. Anna Bishop, the great prima donna whose relations with the harpist Bochsa suggested to Du Maurier his Trilby-Svengali romance; Paul Julien, one of the earliest prodigies; the celebrated Ole Bull, who carried out many fantastic schemes, including the founding of Olema, an Utopian colony. While the Civil War and transcontinental railroad were being completed, there came to El Dorado, we discover in Part Two: 1865-1880, visitors such as Camilla Urso who did much to unify musical sentiment in the city by her organization of numerous musical festivals; Mme. Parepa-Rosa, Louis Lisser, Edward Remenyi; and Henri Wieniawski, whose gaudy compositions are still part of the virtuoso's repertoire. Part Three: 1880-1906, deals with many more familiar names. It includes accounts of the local activities of Caruso, Damrosch, De Pachmann, MacDowell, Mascagni, Scharwenka, and Ysaye among others.

IT MUST BE stated in conclusion that local audiences were more accustomed generally to applaud well-publicized visiting celebrities rather than encourage solid talent at home. Gifted resident musicians often struggled in life-long obscurity, without recognition or reward. A professional musical career in San Francisco in the eighties and nineties was still considered hazardous.

INTENDED CHIEFLY AS a reference aid to students and musicologists concerned with local musical background, the compilation should contain material of interest to the general reader. The selection was made by an examination of the local daily newspapers, weeklies, musical reviews, and concert programs of each period. It was determined by the amount of space and quality of criticism given to the artists in these publications; also, by the appearance and recurrence of their names in the standard international encyclopedic works such as Grove's Dictionary of Music and Musicians, Thompson's International Cyclopedia of Music and Musicians, Hughes' Music Lovers' Encyclopedia, Baker's Biographical Dictionary of Music, etc. While celebrities of second rank may have been included on occasion, it is believed that no visiting performer of first importance has been omitted.

C.L.

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PART ONE: 1849-1865

BIANCHI, EUGENIO, tenor, (b. 1823, in Lucca, Italy; d. June 22, 1895).

Signor Eugenio Bianchi, one of the foremost operatic impresarios and tenors of his day, was born in Lucca, Italy about 1823, of a prominent Italian family. He studied voice with the famous Pacini and other Italian vocal masters. After making his debut in his native Italy, he toured various musical centers. His travels took him to Vienna, St.Petersburg, Odessa, Bucharest, Istria, Constantinople, Australia, Honolulu, South America, the Greater Antilles, Mexico, New York, Boston, and San Francisco.

While touring Mexico, he met and married Giovanna di Campagna, the great operatic artist. They left Mexico with their company and came to San Francisco in 1857. There the Bianchis became the city's invincible operatic favorites.

Signor Bianchi excelled in the art of bel canto. Critics pronounced his voice superior to that of Tamagno and even to that of Campanini. In addition to his numerous operatic appearances with Giovanna Bianchi, he sang in concert with Parepa Rosa and Ilma di Murska, the Hungarian Nightingale.

It is interesting to note that the first production of Faust in San Francisco was given by Signor Bianchi on May 17, 1865. Among the operas produced by him were: La Juive, Ernani, Nabucodonosor, Lucrezia Borgia, Norma, Il Trovatore, Rigoletto, Un Ballo in Maschera, La Traviata, Il Barbiere di Siviglia, Don Giovanni, Attila, Masaniello, Belisario, Il Poliuto, I Martiri, Crispino e la Comare, I Masnadieri, L' Elisire d' Amore, Macbeth, La Favorita, Martha, La Sonnambula, I Due Foscari, Ruy Blas, I Lombardi alla Prima Crociata, La Forza del Destino, Giovanna d'Arco, and others.

Signor Bianchi introduced not only his illustrious wife, Signora Giovanna Bianchi, to the music loving public of San Francisco, but also such brilliant artists as Elvira Brambilla, Eliza Biscaccianti, Luisa D'Ormy, Giuseppe Mancusi, Luigi Grossi, George Gregg, Harry Courtaine, S. Milleri, and Mme. Agatha States, one of the Mandeville Sisters. Maguire's Opera House, the Pine Street Academy of Music, the Metropolitan Theatre, Platt's Hall, the American Theatre, and the Grand Opera House, were scenes of Bianchi triumphs.

Signor Eugenio Bianchi and his wife were very much loved by the musical public of San Francisco, not only for their sterling artistic ability but also for their integrity and charity. They gave generously of their talents and funds in the cause of numerous charities, regardless of race or creed.

Signor Bianchi died in his seventy-second year on June 22, 1895, at his studio in the old Phelan Building in San Francisco. He was interred alongside of his wife in Laurel Hill Cemetery, the resting place of many of San Francisco's distinguished pioneers.

The only surviving issue of the Bianchis is a son, Eugenio Bianchi, Jr., and attorney at law of San Francisco. He married Countess Carmelina Gandolfo, by whom he has two daughters, Carmelina and Giovannina.*

BIANCHI, GIOVANNA, soprano,(b. 1827, Padua,Italy,d. February 22, 1895 in San Francisco).

Signora Giovanna (di Campagna) Bianchi, the internationally famous soprano, was born in Padua, Italy, about 1827, of a noble Italian family. After studying with the great Italian vocal master Lamperti and others, she made her operatic debut at the Carlo Felice of Genoa, where she sang before the future Emperor Franz Joseph. Her operatic activities took her through other Italian cities,to South America, Australia, the Greater Antilles, Mexico, where she became a great favorite, and finally to California

While in Mexico, she met and married Signor Eugenio Bianchi. Together with their company they came to San Francisco where they made operatic history for that city. It was said that such a favorite as Signora Bianchi had never before been known to San Francisco. John P. Young wrote in his "San Francisco -- A History of the Pacific Coast Metropolis" that Signora Bianchi's name was a household word.

Signora Giovanna Bianchi had a repertoire of forty-five operas. Among her outstanding operatic successes were Lucrezia Borgia, La Muta di Portici, Ulrica in Un Ballo in Maschera, Norma, Aucena in Il Trovatore, and Lady Macbeth.

Critics agreed that Signora Bianchi was not only a great singer, but also a great actress and that it was difficult to determine which of these talents outshone the other.

The following criticism,made in 1859, was quoted in the Signora's obituary in The Morning Call of San Francisco, February 23, 1895:

> "The Signora's style is epic. She hits the great points and leaves you to feel the rest. Her gestures are voluminous. The tender ones are

*From interview with descendant, Eugenio Bianchi, Jr.,December 7, 1939.

full of the last soul of love;her threatening or calamitous ones appalling. There is catastrophe in them -- the certainty of doom. Her dresses and attitudes are perfection. They are fine -- not merely because they are classical, but because the ancients in the height and purity of their perceptions hit upon the finest attitudes, and she and the ancients think in this matter alike."

After her retirement from the stage,Signora Bianchi and her husband,besides teaching,became the leading vocalists in the choirs of Temple Emanu-El,Congregation Sherith Israel, Old St. Mary's Cathedral, St. Patrick's, Notre Dame des Victoires, and St. Ignatius.

The Morning Call, San Francisco, February 23, 1895, in the obituary of Giovanna Bianchi, called her "A Pioneer Among Singers" and wrote "The Mother of Music in California is Dead."

BISCACCIANTI, ELIZA, prima donna, (b. 1824, Boston; d.July, 1896, Paris).

Eliza Biscaccianti's mother was an organist of the venerable Haydn and Handel Society, of Boston; her father a celebrated violinist and orchestra leader. Her family gave her a musical background amid Boston culture, and in later years the great European music centers served as stepping stones for her operatic triumphs. In Boston Biscaccianti was considered a child prodigy and made her New York debut in 1847 at the Astor Place Opera House as Amina in La Sonnambula. Later she created a sensation in the capitals of Europe in La Sonnambula and Norma.

She arrived in San Francisco in February, 1852, the first prima donna of renown to visit the west coast. The arrival of a charming woman was then a noteworthy event and the star was welcomed to San Francisco with all the pomp and circumstance usually accorded a queen. She was accompanied by her husband, Signor Biscaccianti, a talented musician, and by George T. Evans, pianist and conductor who was to settle here and find a prominent place in San Francisco's musical development. The trio soon demonstrated that fortunes could be made in a crude mining territory, and blazed the trail which made San Francisco a musical center.

Biscaccianti inaugurated the first opera season of San Francisco in 1852 at the American Theatre. The infant

city turned out in its best array for the occasion. Carriages to carry the elite were at a premium. Eliza Biscaccianti was one of the few stars of any period who surpassed even the fondest hopes fostered by advance publicity. It was only natural that the Italian prima donna was compared with Jenny Lind, the reigning queen of song. Many who had heard the Swedish Nightingale considered Biscaccianti the greater artist. Jenny Lind, however, never sang in California.

In 1854 Biscaccianti left San Francisco for Lima, Peru; then toured the world. Returning to San Francisco in 1859, Biscaccianti found that the frontier town of tents and shacks to which she had bid farewell had become a metropolis second only to New York in theatrical importance. Her arrival was scarcely noted. She had been replaced by a new star, Kate Hayes, the Swan of Erin. Six years before she had reaped a golden harvest and seats for her concerts had been in constant demand at top prices; now she sang to half empty halls at a dollar a seat.

Soon after her return to San Francisco she left her husband -- many years her senior -- to live with George T. Evans, her accompanist. This brought unfavorable publicity. The public ostracised Biscaccianti and her appearances with the Lyster Opera Company on the two occasions when she was half-heartedly presented, received scant mention in the press.

Despondent, she took to drink and through debauchery sank lower, becoming increasingly disreputable. No respectable theatre would engage her. Men and women who had sought her society and acclaimed her as a star mentioned her name only in hushed tones. The end of Biscaccianti's San Francisco career was at the Bella Union, the notorious gambling den, saloon and burlesque hall. For nearly three years the once golden voice of Eliza Biscaccianti competed with the din of coarse jokes and ribald laughter. But it took more than unwise love and drink to submerge completely her spirit. She mustered all her energy and in 1865, with the money she had saved, made a second trip to Lima, Peru. Under the tranquil skies of South America Biscaccianti sang again as of old and went on to triumph. After a decade in South America she returned to Italy with a considerable fortune. In Milan, where she established herself as a vocal teacher, she is reported to have married a military man who dissipated her fortune.

As an artist Biscaccianti had few equals. Her voice was perfect in even the slightest detail and she understood her profession; but she did not understand the mechanics of practical life. She died penniless in the Rossini Foundation

Home for Musicians and Artists, in Paris, 1896, her name, almost forgotten. Leading American papers noted the fact with but a few lines.*

BISHOP, ANNE RIVIERE, prima donna, (b.1816, London, England, d. March 18, 1884, New York).

In 1831 she married Sir Charles Bishop, who died several years later. Her debut took place at the Italian Opera House, London, on July 5, 1839. In 1840 Anna Bishop toured Europe and won international acclaim.

Shortly after her marriage she met Signor Robert Charles Bochsa, a harpist many years her senior, with whom she later eloped. Unfortunately, Bochsa's reputation was questionable; the public followed the elopement with great interest. Society frowned. Despite this Madam Bishop sang her way to fame under Bochsa's influence. It is said that Du Maurier's story of Trilby is founded on the relationship between Bishop and Bochsa, her Svengalian teacher.

Anna Bishop made her American debut in Philadelphia November 22, 1847, in the opera Norma. American society of the Atlantic coast disapproved of her association with Bochsa, but the critics praised her voice and her artistic ability.

Accompanied by the distinguished and elderly Bochsa, the prima donna arrived in San Francisco from the East via Panama February 2, 1854. Anna Bishop gave her first concert in San Francisco February 7, 1854, accompanied as usual by Bochsa. Seats sold at five dollars top, and the artist was enthusiastically received. Her first operatic appearance was in the opera Norma at the Metropolitan Theatre on April 30, 1854. She gave ten opera seasons the first year. During her sixth season she presented for the first time in the state, Meyerbeer's Robert the Devil.

Ten years later, September 24, 1865, she returned to San Francisco and found the public still at her feet. She was given a royal welcome by press and public. She remained in the city for three months singing in concerts and at benefits. Only once did she appear in opera. After three farewell concerts she left for China on January 13, 1866. She sang in Hawaii, and as if to add to her dramatic life and

* Music of the Gold Rush Era: Vol.I, History of Music Project, San Francisco, 1939. pp.124-27

career, was a victim of a shipwreck off the coast of Wake Island. Having survived the wreck and its many discomforts, the singer continued on her journey which eventually returned her to San Francisco. Bochsa had died in Australia, and she had acquired another husband, Martin Schultz.

In spite of her approaching age, Madam Bishop continued to make tour after tour giving concerts in many places. Her voice could no longer stand the strain of a full opera even if she were able to enact the youthful roles. She appeared in Gilder's popular concerts, and on October 7th, 1874, gave a farewell benefit performance. She left for Australia October 12, 1874, with her husband. She died of apoplexy on March 18, 1884, in New York City.*

BOCHSA, ROBERT NICHOLS CHARLES, harpist, (b. August 9, 1789, Montmedy, France; d. Jan. 7, 1856, Sidney, Australia).

The penal code then existing in France termed Bochsa's birth as illegitimate. His father, Karl Bochsa, a flute and clarinet player of amateur standing died in 1821. Some years after Karl Bochsa's marriage, he adopted his son and young Robert lived in the shadow of his father's transgression. The artist's biographers believe this played an important part in molding Bochsa's character.

Before his sixteenth year, his opera Trajan was produced at Lyons in honor of the Emperor. In Bordeaux he became the pupil of Franz Beck, wrote a ballet, and an oratorio Le Deluge Universal. In 1806 he entered the Conservatoire at Paris where he studied the harp with Madermann and Marin; soon however, he formed a style of his own.

In 1813 Bochsa was appointed harpist to the Emperor Napoleon, and three years later to Louis XVIII. He composed a requiem to the memory of Louis XVI which was performed with great solemnity in 1816. Detected in extensive forgeries, Bochsa fled from France never to return. He was tried in effigy and condemned to twelve years imprisonment with a fine of four thousand francs.

Taking refuge in London he became a teacher and was believed to possess hypnotic power. In England's capital city he met the lovely wife of Sir Henry Charles Bishop. Under Bochsa's influence Anna Bishop rose to stardom in concert and

* Music of the Gold Rush Era: Vol. I, History of Music Project, San Francisco, 1939. pp. 131-3; also, The Letters of Miska Hauser: Vol. III, History of Music Project, San Francisco, 1939. pp. 146-9. History of Opera in San Francisco: Vol. VII, Theatre Research Project, San Francisco, 1938.

opera. Whether this influence was due to any legendary hypnotic power, or was prompted by infatuation on the singer's part, is a matter of opinion. When Madam Bishop eloped with Bochsa the event created international scandal. The pair toured Europe, avoiding France, and later came to America. By that time the stars had changed in their course and it was Bochsa who basked in the reflected glory. Two kindred souls seem to have found each other, and upon this incident Du Maurier is said to have based his famous novel Trilby.

In the East Bishop and Bochsa received only mild reception as artists, and were completely ignored socially. Bochsa was now the power behind the throne and in spite of his age and Bishop's indifferent attitude, the pair sailed for San Francisco.

They arrived February 2, 1854, and Bishop was heralded as a star of the first magnitude. Bochsa remained in the background except for infrequent professional appearances.

Bishop and Bochsa sailed for Australia September 30, 1855, arriving in Sidney December 3. On January 7, 1856 Bochsa died. Although later married to Martin Schultz, Bishop remained faithful to Bochsa's memory. She paid his debts and made frequent visits to his tomb.

BULL, OLE BORNEMANN, violinist, (b. 1810, Bergen, Norway, d. August 18, 1880).

Numbered among the great violinists of all time, Ole Bornemann Bull lived up to the distinguished name he bore. His father, a physician, was opposed to a musical career and sent Ole to the University of Christiania to study theology. The boy soon found a place as the conductor of a musical and dramatic society in the city. He was eventually dismissed from the university for political agitation and conduct unbecoming a gentleman following a public demonstration.

Spohr, the distinguished violinist of the period, had always been Ole Bull's idol. From the artist he hoped to gain sympathetic understanding, but he was due for a sad disappointment. The artist granted the young aspirant an audience, but gave him a cool reception. His spirits dampened, he journeyed to Gottingen where his boisterous conduct involved him in a duel and he was requested to leave the country.

Ole Bull had studied violin with Paulsen and later with Bundbolin. In the main, however, he was a self-taught player. His individuality was so strongly marked that it left little room for the direct influence of a teacher.

Although Ole Bull had given many successful concerts in Norway, he was refused admittance to the Conservatoire in Paris. While in Paris he heard Paganini, whose playing made an immense impression on him. He threw himself with the utmost vigor into technical studies. The result was a complete breakdown. After his recovery he played in Paris, then went to Italy where he created a furore. Following this he played two hundred and seventy-four concerts in England, Scotland and Ireland in sixteen months.

Accompanied by much fanfare, Ole Bull came to America in 1843. Critics found him a man of remarkable character and an artist of undoubted genius. They found his execution technically perfect, but his interpretation was lost in mechanical efficiency. Musicians called him a trickster because he used a flat bridge on his violin which enabled him to produce beautiful effects by playing chords and passages in form parts. This fact alone was probably the reason that Ole Bull seldom played any compositions in public other than his own.

Ole Bull arrived in San Francisco July 15, 1854, accompanied by Maurice Strakosch, pianist. His first concert held at the Metropolitan Theatre was extremely successful from a box office standpoint, but failed to live up to advance publicity. Ole Bull was labeled a novelty rather than an artist.

Bull followed with concerts on July 26, 1854, and August 5. He made a short trip into the interior returning August 26, 1854. Four concerts followed, one a benefit for Mrs. Catherine Sinclair (ex-wife of Edwin Forrest). His farewell concert was held Sept. 14, followed by his hasty departure for New York.

Ole Bull was an adventurer as well as dreamer. His ideas were splendid on paper but impractical. He attempted to manage an opera company in New York and to found Olena, a colony in Pennsylvania which would serve as a Utopia for artists and musicians. Like most of his wild schemes, the opera company failed to open and the Olena cost him a considerable part of his fortune.

After an expensive law suit, Ole Bull returned to Europe where he remained for ten years in comparative retirement. He returned to America to find a more critical public

than on his former visit. He arrived in San Francisco February 7, 1870, with a concert troupe composed of Edward Hoffman, pianist, William Macdonald, tenor, and Miss Hattie Saffard, soprano. His first concert was at Platt's Music Hall February 11. The farewell concert was held March 4, 1870, and on this occasion Bull was presented with a laurel wreath set with pearls and diamonds and valued at one thousand dollars. He left for the East with the troupe March 5, 1870. He married a Miss Thorpe in New York, and shortly after returned to Europe where he died in Bergen, Norway, August 18, 1880.*

COLLINS, JOHN H, Irish comedian and vocalist, (d. Aug.13,1874, Philadelphia).

Fortified with the shamrock, blarney, and plenty of Irish wit, John H. Collins came to San Francisco in quest of fame and fortune in 1851. He made his first appearance on February 9, 1852, before a large audience. Endowed with an ability to please rather than impress, John Collins was an instant success. He possessed showmanship, personality, and good looks.

In 1854, Collins joined forces with Kate Hayes for his initial appearance in opera, but due to a disagreement between him and "the Swan of Erin" the performance was indefinitely postponed. He appeared with Madam Anna Bishop in opera April 30, 1854.

By 1859 Collins had reached the peak of his success. His popularity had reached the point of a present day matinee idol. His appearance as O'Plempo in The Irish Ambassador received unanimous praise from the critics. Shortly after, Collins left for the East where he married, and with the ceremony his popularity waned. In 1867 Collins returned to San Francisco and made several tours through the interior and a trip to Mexico. After spending several months in Australia, he again returned to San Francisco on February 23, 1868. Finding that he had lapsed into the class of just another entertainer, Collins left for the East April 17, 1869, after a testimonial farewell benefit which seems to have been a disappointment. A critic in the San Francisco Chronicle of April 14, 1869, remarked: "One could shoot deer in the California Theatre during the performance and never hit a single customer."

* Music of the Gold Rush Era: Vol.I, History of Music Project, San Francisco, 1939. pp. 153-56. Also, The Letters of Miska Hauser: Vol. III, History of Music Project, San Francisco, 1939. pp. 155-59.

John Collins' star had faded. He secured engagements in second rate musical comedies in the East, and managed an occasional concert. He died in Philadelphia August 13, 1874.

CONNOR, JOHN W., Irish ballad singer, (b. 1836, Ireland, d. Nov. 28, 1863, San Francisco).

Wearied by heavy classics, grand opera, and names that they found difficult to pronounce, the miners welcomed with relief John W. Connor and his songs of Erin to San Francisco.

He was born in Ireland in 1836 and studied voice in Dublin. He arrived in California in 1859 after having won mild success in the East as a singer. John Connor's voice, a pleasing tenor, was unfitted for opera;but his style, according to the critics of the day, was as unpretentious as the wild rose. He was the first ballad singer of importance to give a concert in San Francisco.

His first concert given at the Opera House, May 4, 1860,was enthusiastically received by a public that had grown a bit weary under the weight of opera. John Connor's success was short lived. He died in the San Francisco City and County Hospital November 28, 1863,his small savings completely gone.

D'ORMAY, JOSEPHINE, contralto, (Mrs. George T. Evans), (b. in southern Hungary; d. June 1, 1881).

Josephine D'Ormay was born in southern Hungary on the estate of her father, Count Ordtz and lived in luxury. She married Count Karoly in Pesth, the capital of Hungary. Although he was a nobleman whose title allowed him to move in elite circles, Count Karoly's reputation was not above reproach, and Josephine D'Ormay's father emphatically opposed the marriage.

Shortly after her marriage to the Count, war clouds formed over Austria and Hungary. With the revolution of 1848 Count Karoly was forced to flee with his bride to Paris for safety. Two years afterward Count Karoly died suddenly leaving only a small amount of money. His estates had been taken over by the new government. The Countess was virtually banished from her native country. Pleas to her family for help

were completely ignored. Her father had disinherited the erring daughter and with his death she received only the small consideration required by law.

Faced with the necessity of earning a living, the Countess turned to music. She dropped her title, adopted the name of Josephine D'Ormay, and in 1851 made a brilliant debut on the operatic stage in Paris. She became the favorite and reigning contralto of Paris and filled engagements in many European cities, with a triumphant victory in Pesth. Her native country forgave her but her family did not.

D'Ormay made her American debut at the old Academy of Music in New York City in 1852 with the Mario Grisi Opera Company. A successful tour of the United States won her a government contract to appear in Costa Rica. Arriving in San Francisco in 1863 she found an opening with the Bianchi Opera Company where she met George T. Evans, distinguished pianist and conductor. Evans became infatuated with the glamorous Hungarian star, with her courtly bearing, her beautiful voice and French manners. Josephine D'Ormay became Mrs. George T. Evans and, for the time being at least, the clandestine affair between Evans and Eliza Biscaccianti, star of the opera company, was abandoned. Marriage to Madam Biscaccianti was out of the question because the singer had a husband who refused to give her her freedom.

At the request of George T. Evans, Josephine D'Ormay retired from the stage and made only an occasional appearance. or sang at a charity benefit now and then. After a short time Biscaccianti convinced George Evans that he had made a mistake, and when the resulting scandal could no longer be ignored Mrs. Evans brought suit for divorce. At length Biscaccianti left her husband, whom she called "old dragon" and lived with Evans. Law required that Evans give his wife a monthly allowance, but after his death in 1878 misfortune followed her.

The once famous prima donna drifted from small parts in second-rate opera to the chorus. A runaway accident in Sacramento crippled her to such an extent that her return to the stage was impossible. Forced to struggle for a living the former Countess Karoly, who had been reared in luxury, idolized as a star, and acclaimed for her beauty, now played a piano in a public dive from eight until twelve o'clock several nights a week. Her salary was a mere pittance, her home a cheap garret room in the tenement district where she died June 1, 1881. Her body lay for several days in the morgue unclaimed. She was buried by the city.

DURAND, ROSALIE, prima donna, (d.December 1, 1886,Sydney Australia).

Rosalie Durand, noted because she was Mrs. Fred Lyster rather than because of her own accomplishments as a singer, arrived in San Francisco from the East May 16, 1859, with the Lyster Opera Company which entertained San Francisco with English versions of opera and light opera for several years. As the manager's wife Rosalie Durand rated top billing as prima donna; but as a singer and as an actress the critics considered her second-rate at best. Referring to her performance in La Sonnambula (sung in English) a critic writing in the San Francisco Bulletin of May 30, 1859, acidly stated:

> "Opera for the masses in many respects may prove a success, but even the middle classes were amused to hear a prima donna enact temperament by tearing at her clothing amid the shrieks and squeaks of a song scarcely resembling an aria."

The performance introduced Rosalie Durand to the unsuspecting public May 27, 1859 with the singer billed as "Prima Donna Absoluta."

The English opera closed December 22, 1860, and the entire company sailed for Australia. There they displayed their wares to the Australians and received about the same degree of appreciation that they had received in San Francisco. Rosalie Durand Lyster retired from the stage shortly after and died in Sydney, Australia, December 1, 1866.

EVANS, GEORGE T., pianist and composer, (b. 1837, d. February 12, 1878, San Francisco).

George T. Evans developed a talent for music at an early age. He studied with Thalberg and Leopold de Meyer, making his debut in New York as a child prodigy. In his twenty-first year he met the celebrated prima donna, Eliza Biscaccianti,who in turn developed an interest both in George T. Evans and his playing.

Evans accompanied Madam Biscaccianti and her husband to San Francisco, arriving in February 1852. With Biscaccianti he inaugurated the first opera season in 1852 at the American Theatre. To the soft strains of music the association turned to love that "was above all understanding."

Biscaccianti's husband refused to grant a divorce so the pianist and the singer were compelled to be content with life as they found it.

During the first stages of their romance Evans wrote several compositions with Biscaccianti as his inspiration. One song of gushing affection was entitled Her Little White Feet Mid Violets Shone. The Biscacciantis and George T. Evans found favor in San Francisco which increased their popularity, fortune, and reputations.

By 1863 George Evans was firmly established as a conductor and an authority on music. During this time he was conductor for the Bianchis and Eliza Biscaccianti, the reigning queen of song. With the arrival in San Francisco of beautiful Countess Karoly (Josephine D'Ormay) Evans' interest turned temporarily from Biscaccianti to the captivating new star. They were married, and Mrs. Evans retired from the stage. But the old spark of love for Biscaccianti returned. After a suppressed scandal, Mrs. Evans secured a divorce and a settlement.

Evans seemed to have his finger in almost every musical pie during the eighteen years he resided in San Francisco. He was at various times director of the California Theatre orchestra, conductor of the Handel and Haydn Society, director for several opera companies, organist in several churches, and interested in many benevolent organizations.

When George T. Evans died February 12, 1878, at his residence at 607 Folsom Street, San Francisco lost one of the most prominent musical figures of the gold rush era.

GARBATO, DRUSILLA, prima donna, (b. in Italy date unknown).

Drusilla Garbato, vivacious, temperamental and self-sufficient, arrived in San Francisco along with Signor Garbato, in 1855, expecting to take the city by storm. The mild response to her concerts and Italian opera did little to dampen her spirits.

A native of Italy, Drusilla Garbato received her musical education under the guidance of the best teachers money could buy. She made her debut in Milan and came to America believing that she was without question the first lady of song. Unfortunately, the public was less certain of it than the singer. She toured with second-rate road companies. Her association with Signor Garbato convinced her that it would be to her advantage to have her own company.

Arrangements were made with the management of the Metropolitan in San Francisco to open the Italian opera season with Ernani, with George Loder as conductor. The season did not open on schedule due to a disagreement between the conductor and the illustrious star. Angry letters and a law suit followed. At length, in order to vindicate her actions to her public, Garbato published a letter in the San Francisco Daily Herald of November 13, 1855. The letter in part reads:

> "I made an engagement on Friday last, with the proprietor of the Metropolitan Theatre, to give the opera Ernani on Sunday evening. I was assured by Mr. Loder that we should and could have at least three rehearsals -- the first at 12 o'clock and the third and last on Sunday morning; that the orchestra should be composed of eighteen musicians; and Mr. Loder also assured me that he had the opera of Ernani ready for the orchestra. It is a fact that it was utterly impossible to have any rehearsal on Saturday morning, as none of the orchestra appeared at all, and no more than seven of the musicians were present on Saturday evening, a number altogether insufficient for any rehearsal..... Contrary to my advice, Signor Garbato began to hold a rehearsal, when I received notice that Mr. Loder had not the opera ready for the orchestra, upon which I gave orders to suspend everything. As for Mr. Loder's condescension in taking a secondary part instead of a leading one, I dared not allow a man who does not even know the language lead an Italian opera, which has to be directed entirely different from a ball-room orchestra. I could not have confidence in Mr. Loder. These are the true facts that forced me to withdraw from the representation of the opera. The public can now judge who is impertinent -- Madam Garbato, who would give to this respectable public a good soiree and deserve its patronage, or Mr. Loder who was unable to fulfill any of his promises, would trifle with the public, and at the same time injure my reputation, trying to compel me to sing an opera in just the same way as in the first days of California. If I were not such a stranger to the public, would Mr. Loder insult me in such a manner and call me impertinent and capricious? Though Mr. Loder has not kept one of his promises, my education would not allow me to give him the title he might justly deserve. It is very painful to me to give the necessary publicity to the difficulty I had on

Saturday last, and I beg the public's pardon for being compelled to avert the stain Mr.Loder would inflict upon me.

Drusilla Garbato."

Difficulties removed, and with flying colors, Madam Garbato opened her season on November 24, 1855,with La Favorita along with selections from Il Trovatore. As in her concerts, Madam Garbato won the public's favor not so much by her singing as by her skill in over-dramatizing, an accomplishment most popular in the 1800's.

Garbato remained in San Francisco for several seasons, but when the public interest began to wane she sailed for Australia, leaving San Francisco and the operatic boards to her successors.

Drusilla Garbato was a much better showman than artist. She undoubtedly understood music but did not possess the natural gift of execution. In order to disguise her faults she attempted to throw herself into the role with all the fire of her being. The result was a dramatic soprano not unlike Mary Garden of the twentieth century.

GOODENOW, MARY G.,singer, (d. May 30, 1856, Chicago).

Miss Mary G. Goodenow came to San Francisco with a concert troupe known as "The Alleghanians." The group had enjoyed a modest success in the East and came to San Francisco to bring to the music lovers a lighter type of entertainment. Miss Goodenow made her first appearance with the troupe May 24, 1852. The Alleghanians gave eight concerts closing June 21, 1852, and then made a tour of the country.

In September 1852 she reappeared with the group at Armory Hall. Shortly after she met Robb, a celebrated musician, and they were married. As Mrs. Robb, she appeared in several concerts with the distinguished violinist Miska Hauser and the pianist Pique. She died in Chicago Mary 30, 1856.

GOTTSCHALK, LOUIS MOREAU, pianist, (b. May 8, 1829, New Orleans; d. December 26, 1869, Tijuica, Brazil).

The Daily Morning Call, May 9, 1865, announced:

"Maguire's Academy of Music, Wednesday evening, May 10, 1865: Louis M. Gottschalk, Pianist. Signor Muzio has the honor to announce to the public of San Francisco that the world-renowned pianist and composer Louis M. Gottschalk will make his first appearance in a series of grand concerts in this city. Signor Muzio has also the honor to announce that Miss Lucy Simons will appear with Mr. Gottschalk."

This announcement noted the arrival in San Francisco of a pianist whose brilliance had not been equalled since the coming of Henri Herz over a decade before.

Louis Moreau Gottschalk was born in New Orleans May 8, 1829, the eldest of seven children. His father, Edward Gottschalk, was a wealthy English broker who had been born in London; contrary to belief he was not of Jewish ancestry. His mother, Aimee Marie, was a Creole of rare beauty. Her family was of noble French lineage and had migrated from the island of Santa Domingo where her grandfather had been governor of the northern provinces.

Moreau, named for his mother's uncle, Moreau de l' Islet, manifested a talent for music at an early age. When he was about three his mother, an accomplished singer, found him at the piano picking out the tune she had been practising. At four he began his study on the piano with Letellier and violin with Miolan. Later he studied organ also, with Letellier. At eight he was introduced as a child prodigy at a benefit for the artist and teacher, Miolan.

At 13, he entered the private school of Mons. and Mme. Stressert in Paris where he studied piano with Halle and Stamaty, harmony with Maleden. Later he became a pupil and close friend of Berlioz and a favorite in French society.

His first public appearance in Paris was in the Salle Pleyel in April, 1845, where he attracted the attention of Chopin who predicted a brilliant future for the young pianist. His father had suffered a financial loss and the boy felt the responsibility to assist his parent. In 1846 and 1847 he gave a series of concerts with Berlioz at the Italian Opera, and in 1850 successfully toured Savoy, Switzerland and the French provinces. An invitation from the Queen of Spain brought him to Madrid in November 1861 where he was an instant sensation. He was knighted by the Queen with royal pomp. In 1853, following his triumph in Europe, he returned to America and made his American debut in the ballroom attached to Nichols Garden, New York, February 11, 1853.

After the concert Barnum offered Louis Gottschalk twenty thousand dollars and expenses for one year's concert-playing under his management. The artist refused on his father's advice. During the winter of 1855 and 1856 he gave eighty concerts in New York where his playing created something of a sensation. In Boston, however, his engagement brought unfavorable comment. In 1862 he returned from a tour of the West Indies where he had completely wasted six years.

During the next three years Louis Gottschalk became a famous star, toured the United States and Canada, and performed in more than 1,100 concerts. Under Max Strakosch's management he toured California, Panama,and South America, with overwhelming success.

Gottschalk conducted several Master Classes in San Francisco where his feminine pupils fell madly in love with him. He was a prolific composer and a brilliant pianist. His compositions are noted for a deep tinge of melancholy. He was a notable interpreter of Beethoven, but seldom performed the master's works in concert. His success was due not only to the fact that he was an artist but also because of his ability to win the approval of the masses. Though he was American he thought and wrote in French, thus most of his compositions bore French titles. His final Master Class came to an abrupt end when a secret romance with a South Park belle resulted in a scandal.

In 1869 Gottschalk went to Rio de Janeiro where he organized a huge festival. On November 26, 1869, while playing one of his favorite compositions, he was stricken with his fatal illness. He died in Tijuica, Brazil, one month later. His remains were temporarily interred in Rio de Janeiro, and were later removed to New York and placed in Greenwood Cemetery after a service in St.Stephen's Church, October 3, 1870.

HAUSER, MISKA, violinist, (b. 1822, Pressburg, Hungary; d. December 8, 1887, Vienna).

Michael (Miska) Hauser was born in Pressburg, Hungary, in 1822. His father, a dilettante violinist in his own right, had been closely associated with Ludwig Von Beethoven.

At an early age the child showed an aptitude for music and his toys were soon discarded in favor of the violin. Conductor Konradin Kreutzeur was quick to sense that within this child lay the hidden talent of a great violinist. He urged the father to give the boy training.

Miska Hauser made his first public appearance in the local theatre where he won a most enthusiastic ovation. On this occasion Professor Boehm of the Conservatory of Vienna presented the boy with a new violin, and later was instrumental in securing instruction for Michael with Joseph Mayseder, violin virtuoso extraordinary to the imperial and royal house.

In 1840 Michael's father accompanied him on a supposedly short tour which, due to increasing success, became an engagement of eight years duration embracing Germany, Denmark, Sweden, Norway, Finland, and all of Russia to the Siberian frontier. He returned to his native country in 1848 to find Austria torn with revolution. Back home in Pressburg he devoted his time to study and composition in preparation for a tour through France and England. He arrived in London in the latter months of 1849, but already his thoughts had turned to a new field to conquer. Miska Hauser(he had dropped the name of Michael by this time) came to America for the sole purpose of making money.

His agent was the master showman P. T. Barnum, who furnished Miska with many engagements and all the glory while the manager reaped most of the harvest. In company with other musicians, Miska Hauser toured most of the territory which then composed the Union. In 1852 he returned to New York and began another tour, traveling by boat along the Ohio and Mississippi rivers to the deep South and on to the magic of Havana. About this time the artist found that there was no attraction and certainly no financial gain in barnstorming through the country. Barnum offered to book him into California with Henrietta Sontag but he refused; deciding to go on his own. Miska Hauser had two distinct reasons for his journey to California. The first and most important was to reap a golden harvest from the strings of his violin; secondly, to shake the dust of Barnum and all eastern agents from his feet.

He had thought to seek a companion in Philadelphia, preferably a girl singer, and while there he met Ole Bull, who also had intentions of gaining gold through the medium of a Nordic fiddle. Miska was unable to secure the singer and was forced to accept Laveneau, pianist.

He sailed on the Baltic, the ship that had brought him to New York three years previously and after twelve days docked in San Juan del Norte. After a long journey which involved several changes in transportation and many interesting experiences, Miska Hauser arrived in San Francisco aboard the Brother Jonathan February 2, 1853.

Hauser gave his first concert in San Francisco February 9, 1853, in San Francisco Hall. Seats were five dollars top. His goal was that of all California pillagers -- to try his luck and return to Europe, there to enjoy the security of financial independence. In his memoirs, he gives a vivid picture of the San Francisco of the early fifties.*

After three months Hauser gave his twenty-sixth and farewell concert May 14, 1853, and journeyed into the interior where he met with a success more subdued than was his San Francisco triumph. Returning to the city, he became involved with the actress Lola Montez who seems to have controlled his destiny for several months. Hauser was fascinated by this alluring dancer, but to Montez he was merely an interlude between husbands.

After a ten months stay in San Francisco, the artist toured through South America and eventually returned to San Francisco where he remained a long time. While in Panama he paid a visit to Ole Bull who had been stricken with fever.

Eventually Miska Hauser returned to Europe where he lived on the fruits of his American adventure. He retired to Vienna, purchased a large estate and remained in seclusion, playing a concert only occasionally. He died December 8th, 1887.

Miska Hauser was one of the greatest violinists of all time and among the most celebrated artists to visit California during the fifties. Of his many compositions, A Bird in the Tree was the most popular.

HAYES, CATHERINE, prima donna, (b. October 25, 1820, Limerick, Ireland; d. August 11, 1861, Sydenham, London County, England).

Catherine Hayes, affectionately known as Kate as a child sang in the choir of her parish church where her beautiful voice won the interest of the Bishop of Limerick. She studied voice with Signor Antonio Sapio in Dublin and made her debut in 1842. Later she studied in Paris as a pupil of Manuel Garcia who had instructed Jenny Lind.

Catherine Hayes made her debut in opera at the Italian Opera House, Marseilles, May 10, 1845. Her appearance at Covent Garden in London on April 10, 1849, as Linda

* Letters of Miska Hauser, translated from the original German Edition: Aus Dem Wanderbuche Eines Oesterreichen Virtuosen, Leipzig, by the History of Music Project, San Francisco, 1939.

was the highlight of her career. She came to America in 1851, and after a triumph in the East ventured into California, the second of the great prima donnas to do so.

Under the management of Barnum, who labelled Miss Hayes the "Swan of Erin," she arrived in San Francisco accompanied by ballyhoo and fanfare. The city gave the new star a royal welcome and, as an added publicity stunt, tickets for her first concert were sold at auction. The bids for seats reached $650 and on until finally the initial ticket was purchased by the Empire Fire Engine Company for $1,150.

From the day of her first concert, November 30, 1852, until her final performance, Catherine Hayes remained high in public favor in San Francisco.

Catherine Hayes left San Francisco May 16, 1853, for South America. Her final appearance was at a complimentary concert given her by the Fire Department on May 14. She returned to San Francisco in 1854 but stayed only about three months. Her reappearance received the same enthusiastic response as her former concerts. On July 7, 1854, Kate Hayes gave her farewell concert. She left for Australia on July 8.

She married her agent, W. A. Bushnell of New York, in Rome, in September 1857, and died in Sydenham, London County, England, August 11, 1861.

HERZ, HENRI, pianist, (b. January 6, 1806, Vienna; d. 1888, Paris).

Herz's father was an instructor in pianoforte in Vienna and with him Henri began the study of piano. When the family moved to Coblentz the boy studied with Hunten. His first public performance was at a concert when he was eight years of age. Henri was heralded as a child prodigy, but when his left hand became weakened his father urged him to study the violin.

In April 1816 Henri Herz entered the Conservatoire in Paris as a pupil of Pradher. During the first year Herz won first prize in pianoforte, playing the difficult compositions of Daurlen. He remained in Paris several years before taking a brief vacation in Vienna. In 1821 he returned to the Conservatoire to resume his study and improve his style of playing.

Ten years elapsed before Henri Herz actually began his public life. In 1831 he made a tour of Germany and was received with only a mild response. Three years later he went to England where he played duets with such renowned artists as Moscheles and J. B. Cramer.

Henri Herz was an exceptional artist, but a poor business man. He invested his fortune with a man named Klepfer in a pianoforte manufactory. Klepfer disappeared and Herz lost his money. With the determination to own his own factory, Herz came to America to trade his art for profit. Toward the end of February, 1850, when the American imagination was at its highest degree of fever and delirium, people were dreaming of but one thing -- gold mines and California. Herz left the East to face the discomforts of a small vessel and a new country in exchange for gold.

Henri Herz was the first musical star to appear in the entertainment heavens of San Francisco. With the spirit of a hardy pioneer, Herz braved numerous difficulties as he blazed the trail for the many celebrities to follow. He journeyed into the interior where he met with success despite many difficulties.

He returned to San Francisco in March, 1854, and gave a concert on April 2. A fourth concert, April 27, was his farewell engagement. Again he spent a short time in the interior. San Franciscans were to hear Henri Herz in a gala recital planned for June, 1854, but fire destroyed the hall and Herz's two pianos went with it. With this blazing climax Henri Herz bid farewell to San Francisco. He then toured through Mexico and the West Indies filling his pockets with golden coins. Later he returned to Paris where he lived a life of comparative luxury.

In Paris his pianoforte factory became a reality. He joined the faculty of the Conservatoire where he was once a pupil and dedicated much of his time to composing. With the exception of his Slumber Song, which has been revised and is used on a present day radio program, his works have been forgotten. Herz died in 1888 at the age of 82 in Paris where he had lived most of his life -- according to his own words: "as a Viennese in voluntary exile."

TURN-VEREIN HALL.

NEW GERMANIA CONCERT SOCIETY.

PROGRAMME.

Sunday, April 15th, 1855.

PART I.

1) Concert Overture ..... Kalliwoda.

2) Walts, "Elise Dances" (Elisen Tänze) ..... Gung'l.

3) Song, "I'm a Float" ..... Russel.

Madame van GÜLPEN.

4) Violin SOLO—Air and Variations ..... Mayseder.

Mr. MARTIN SIMONSEN.

5) "**THE SIEGE OF SEBASTOPOL**", a grand Potpourry, (describing several incidents of the war in the Crimea), comp. and arr. by Kull.

PART II.

6) Overture brillante (new) ..... Suppé.
Arr. by C. Fisher.

7) Polka "Schneeglöckchen" ..... Ressel.

8) Romance, "Veux-Tu mon nom?" ..... Massini.

Madame van GÜLPEN.

9) Polka Mazurka, on Airs from the Opera "Indra" ..... Ressel.

Price of Admission 50 Cents.

Concert to commence at 7½ o'clock.

Mountaineer Job Print, by A. J. Lafontaine, Cor. Kearny & Commercial Sts.

JULIEN, PAUL, violinist, (b. November 10, 1841, Brest, France; d. 1864, at sea near New York).

The grandfather of Julien was a shepherd residing near the village of Lamothe, but having a talent for mechanical invention, moved to the manufacturing town of Vienna where he became a workman in fine fabrics. Paul Julien's father followed the same business in the capacity of journeyman or salesman.

The parents were in modest circumstances and could scarcely afford the necessities of life, and such a luxury as musical training was out of the question. Nevertheless Paul Julien began his study of the violin at the age of six on a borrowed instrument. The father, unable to buy a fiddle for the boy, but with the child's interest at heart, remade the violin to fit tiny arms and hands.

During his eighth year Paul Julien journeyed with his father to Marseilles where he was refused assistance by prominent teachers because of lack of funds. The father and son were completely destitute, whereupon the boy played in a fashionable cafe in order to earn their food. Sympathetic listeners found that the child was truly an artist and assisted him in obtaining introductions to the teachers who had previously refused to listen.

He came to America in 1853 with the celebrated Madame Sontag (Countess de Rossi) and accompanied her through a whole series of concerts in the United States. He was then but twelve years of age. He created great interest in the East where the critics showered him with praise and encouragement. Many called Julien the greatest living artist of his day, comparing him with Ole Bull and Sivori.

With European triumphs to his credit and applause of the East ringing in his ears, Paul Julien arrived in San Francisco on the steamer St. Louis on May 29, 1864.

Regarding his initial concert the critic of the San Francisco Daily Alta for June 16, 1864, is quoted in part:

> "After brilliant orchestral and vocal preliminaries of the performance, modestly stepped forward to the extreme point of the stage Paul Julien, who was to make his debut before an audience embracing many of the musical votaries of San Francisco, besides hundreds of both sexes, who are known and acknowledged to be astute and excellent critics. He was received cordially, but not enthusiastically, for his professional accomplishments were known but to a

> few, personally, of the thousands before him. Lightly and gracefully he drew his bow,whilst profound stillness reigned throughout the hall. Gradually his notes increased in volume as he entered upon the execution of a Fantasie Brilliante on La Fille du Regiment. The audience seemed spellbound, as the liquid notes, soft and sweet, fell on their intent ears, and anon swelling into the very sublimity of music..... Time and time again he was encored, and finally was only released by giving a repetition of his dulcet strains.... Paul Julien is, indeed, a prodigy, and the music loving public of the Pacific Emporium can and will cheerfully endorse the eulogistic encomiums heretofore passed upon his artistic talent and attainments by the celebrities of both hemispheres."

Paul Julien was now established in San Francisco and at his concert on October 27th he presented to the public young Master Planel, a local prodigy. On November 15, 1864, Paul Julien was presented with a Gold Medal ornamented with diamonds by the French Benevolent Society. After many concerts and a series of benefits, Paul Julien appeared in his final concert November 21, 1864, then left for New York. The artist had planned to return to San Francisco but fate took a hand and he was drowned at sea several days out of New York.

Julien was a brilliant artist entirely devoid of the temperament considered necessary to the profession. He was kind and generous to those less fortunate than himself. His constant aim was to assist musicians who had no means to study. His untimely death was deeply felt both in the music and professional world.

LYSTER, FRED, conductor and manager.

Fred Lyster, baritone, conductor, manager and notorious gambler, arrived from the East May 16, 1859, as manager of the Lyster Opera Company, a second-rate troupe. The prima donna was his wife Rosalie Durand. The Lyster Company presented cut versions of grand opera in English,which proved to be more of a novelty than an art.

The Lyster troupe made its San Francisco debut May 27, 1859, with La Sonnambula. The season closed December 22, 1860, and the entire company left for Australia where Rosalie Durand died December 1, 1866.

Lyster returned to San Francisco where he married Minnie Walton, actress and singer, 1868, and with the exception of occasional trips East, remained in San Francisco until April 11, 1881.

Lyster was often involved in gossip concerning the fairer sex, but this did not seem to impair his ability as a showman. The Lysters were never considered exponents of art and culture but they were troupers with ideas belonging to a more advanced generation. Lyster was presented with a silver baton by the personnel of the Standard Theatre.

MASSETT, STEPHEN, singer-actor, (b. 1820, London, England; d. Aug. 20, 1898).

Stephen Massett, who called himself "Jeems Pipes of Pipesville," came to America aboard a sailing vessel in 1837. He exemplified the proverb that "a rolling stone gathers no moss." Filled with wanderlust, Massett visited many countries, remaining only long enough to gather money for the next trip. After a short stay in New York, Massett obtained a position in an office in Buffalo, and at intervals studied Shakespeare. He made his debut in a thespian association as Richard III. He returned to New York and was employed as a carpet salesman.

His first professional appearance as a vocalist was in Charleston, South Carolina, in 1841, under the assumed name of Stephens. He composed the song When the Moon on the Lake is Beaming for which he received five dollars. After a hectic existence between the stage and less attractive employment he sailed from Baltimore January 13, 1849, arriving in San Francisco in April with exactly six dollars in Mexican coins. Upon his arrival he spent five of the six dollars for a dinner, before seeking employment.

Stephen Massett gave the first public entertainment ever held in San Francisco on June 22, 1849. The audience, hungry for amusement and not too particular, was composed, except for four women, of men. The concert yielded over six hundred dollars. The piano, the only instrument in the city, was loaned to Massett by the Collector of the Port.

Massett is described as a stout, red-faced little man with a great mop of red curls and a proud bearing. Burlesque was Massett's greatest accomplishment. He reeled off half a dozen daring imitations of Yankee characters, ending with a broad picture of a New England town meeting in which

he played seven parts. During his sojourns in San Francisco he lived in an unique house, appeared in many entertainments, one with the distinguished pianist Henri Herz, composed many songs, and was a newspaper contributor of the era under the name of "Col. Jeems Pipes of Pipesville." His column under the heading of "Jottings and Things" touched celebrities and events.

In April, 1868, we find Massett in China charging three dollars per person for entertainments in English and broken Chinese.

Steve Massett was wont to brag and boast of his own ability and was often squelched by artists far his superior. He considered marriage a national institution which should be patronized with the same enthusiasm as opera or concert. However, in spite of his many amours, he was reluctant to make such a break himself.*

ORLIC, HANS, singer, (b. May 12, 1834, Norway; d. August 12, 1871, Norway).

Hans Orlic's father was a renowned violinist and from him the boy received his early training. He entered the Royal Conservatory of Brussels, Belgium, where he studied for a period of three years. He made an impressive operatic debut in Belgium.

Hans Orlic came to the United States in 1862 and toured with several road concert companies. He arrived in San Francisco in December 1864 and appeared in concert January 22, 1865. As a musician he was mediocre, his disposition was surly and his superior manner caused him to be disliked.

He sailed for Australia without creating much of an impression in San Francisco. He died in Norway, August 12, 1871.

PATTI, CARLOTTA, pianist-singer, (b. 1840, Florence, Italy; d. 1889, Paris).

The magic name of Patti calls to mind the renowned singer of the past century, Adelina Patti, but it also recalls

* See Vol. I, Theatre Research Project, Steve Massett, San Francisco, 1938.

the name of Madam Patti's elder sister Carlotta, a celebrity overshadowed by Adelina, but nevertheless an artist in her own right.

Carlotta Patti was eldest child of a distinguished musical and theatrical family. Her father, Salvatore Patti, was at one time the leading tenor in Italy. Her mother, Catherine, was an actress and singer of lesser importance. At an early age Carlotta Patti developed an aptitude for music and the theatre. Her voice was much stronger than Adelina's, but because she was lame her parents felt that Carlotta would succeed better as a pianist.

She studied piano with Henri Herz in Paris and soon thereafter came to America. Her New York debut as a pianist was heralded as a noteworthy event. Her tour of the United States brought her to San Francisco where she made her debut as a pianist March 2, 1855, at the Metropolitan Theatre, and as a singer June 1, 1855, at the Union.

Patti left San Francisco in 1856. She made her New York debut as a concert singer in 1861. In 1879 she married De Munck, one of the greatest violoncellists of his time, and returned to San Francisco in 1880.

Patti's voice had an unusual range, and in spite of the handicap imposed by lameness which prevented her appearance in opera, she was well received. The years between 1855 and 1880 greatly improved her as a musician. Patti's final concert with her husband was a triumph. She retired shortly after her last visit to San Francisco and returned to Paris where she died in 1889.

SIPP, ROD, (Rudolph) pianist and composer.

The steamer Sonora arriving from South America in November 1862 brought another celebrated pianist to play his tunes for yellow dust. Rudolph Sipp, a native of Germany, made his debut in San Francisco November 28, 1862. The critics recognized his work as technically perfect but lacking in expression. His compositions are merely advanced studies in variations with little or no melody.

Rod Sipp remained in San Francisco for several years as a professor of music, eventually returning to the East and thence to Europe.

STRAKOSCH, MAURICE, pianist, (b. 1825, Lemberg, Galicia; d. 1892, New York)

Maurice (Moritz) Strakosch had four brothers: Max, who later became associated with him as a manager of concert and opera troupes; Ferdinand who acted in the same capacity in Paris; Ignace and Sigmund, musicians of lesser importance. He began his career as a musical prodigy and toured Germany giving concerts as a child-pianist.

Maurice arrived in America in 1845, made a triumphant debut in New York, and eventually formed his own concert troupe. During his eastern tours he introduced to America many famous stars of the concert stage. His sister-in-law, Adelina Patti, came under his management and through his guidance made her sensational debut in London

Maurice Strakosch arrived in San Francisco with Ole Bull July 15, 1854. Ole Bull's reputation completely overshadowed the pianist who though less bizarre, was more of an artist than the violinist. However his worth as a musician was soon to be recognized in a city that had become severely critical in a short space of time.

The Pioneer of August, 1854, page 118, is quoted:

> "Maurice Strakosch was not well known to the audience but his reception was flattering in the extreme and he grew in favor with each succeeding effort. He possesses great brilliancy, delicacy and certainty of touch, and perfect command of the instrument, but like his colleague, he seemed more desirous of exhibiting skill and science than charming his audience. No one who listened to him could doubt his powers in the latter respect and many wishes were expressed that he could be heard in music which was of itself more pleasing. His success was decided and the audience heartily endorsed the reputation he brings with him from other cities. We are compelled, for want of room,to limit our remarks, but shall avail ourselves of a future opportunity to notice this artist in a manner more commensurate with his great merit."

After a series of successful concerts in California, Maurice Strakosch left for the East in September 1854. Soon after arriving in New York he joined Maretzek's orchestra and afterward formed a concert company consisting of Mlle. Parodi and Mlle. Amalia Patti. At the end of a two year's tour of the chief cities, Strakosch married Amalia Patti and thus became the brother-in-law and vocal teacher of the young Adelina.

In 1859 he took Madam Frezzolini to New Orleans and Havana where he suffered a financial loss with the collapse of the operatic season. In 1860 he arranged a tour through Mexico for Maretzek and Adelina Patti, but that young lady, having been informed that Mexico was full of brigands, ruffians, and many minor discomforts, refused to go. Hence the trip to Havana and England which resulted in Adelina Patti's triumphant debut in London. After his departure for Europe his brother Max took over his affairs as manager and was for many years active in musical circles.

Maurice Strakosch composed one opera Giovanni di Napoli, and many compositions for the piano. He returned in 1873 to become an instructor in pianoforte in the Conservatoire in Paris. He died in Paris, October 9,1887. Max Strakosch was involved in a scandal in 1885 which impaired his career to a great extent. He died in New York in 1892.

SONTAG, HENRIETTA, singer, (b. 1806, Coblentz,Germany;d.1854, Mexico).

Henrietta Sontag studied voice in Berlin and Italy. She made her debut in the opera at Milan where she met and married Count Rossi in 1828. She came to New York in 1852 and made a brilliant tour of the United States accompanied by the child prodigy Paul Julien. She made a short visit to San Francisco and journeyed into Mexico where she was under contract to sing with the Italian Opera Company. During rehearsal she was stricken with cholera and died in Mexico in 1854.

THILLON, ANNA, prima donna, (b. 1812, Calcutta, India; d. May 5, 1903, Torquay, England).

A few years after her birth Anna Thillon was taken to England by her parents, returning to their native heath. She studied voice in London and later in France where she met her husband, Claude Thomas Thillon, whom she married in 1827.

She made her debut at Havre, and due to her success there she obtained an engagement at the Theatre de la Renaissance,Paris,where she made her operatic debut as Lady Melvil, November 15, 1838. On May 2, 1844 Anna Thillon returned to England to appear at the Princess Theatre in Auber's the Crown Diamonds which proved the highlight of her career.

Anna Thillon came to San Francisco from the East, arriving December 31, 1853, in her forty-first year. She was accompanied by her husband, a celebrated violinist and conductor. Illness caused Thillon to lose much of the beauty of her earlier years, and although the critics were kind, her appearance in San Francisco was a disappointment. She sang at Mrs. Sinclair's Metropolitan Theatre in Cinderella, The Bohemian Girl, and Crown Diamonds, and appeared in concert. Her first appearance was March 14, 1854. She left San Francisco for the East in June and after one disappointing season with Niblo's English opera retired from the stage. She died in Torquay, England, May 5, 1903.

WALTON, MINNIE, singer and actress (b. in Sydney, New South Wales; d. July, 1, 1879, San Francisco, California).

Minnie Walton, appearing in New South Wales as a vocalist, met Fred Lyster whom she later married. Gossip linked the names of the singer and Lyster some months before the death of Lyster's first wife, Rosalie Durand. Shortly after Miss Durand's death Minnie Walton and Fred Lyster were married. They came to San Francisco in 1868 where Minnie Walton, now Mrs. Lyster, made her American debut at Maguire's Opera House as Elizabeth O'Connor in The Colleen Bawn.

She held the position of singing soubrette at the California Theatre for several years. Mrs. Lyster was not a brilliant actress but had a wealth of beauty of face and form which with the aid of Fred Lyster's name, made up for her lack of genius. Mrs. Lyster died of apoplexy July 1, 1879 at her home on the corner of Fourth and Tehama Streets.

End of Part One

C E L E B R I T I E S I N E L D O R A D O

PART TWO: 1865-1880

Rich with gold dust and song, the fifties gave way to a wave of international depression in the seventies. Managers were unable to offer the lucrative contracts of the past decade. They made instead percentage basis agreements which a few artists considered worth the risk. There were but 434 opera nights in the decade 1870 to 1880 and very few concerts of importance.

ADAMS, CHARLES R., American dramatic tenor, (b. 1834, Charleston, Mass.; d. July 3, 1900, West Harwich, Mass.).

Adams began his musical career in Boston where after several years of study he was awarded a scholarship to Vienna. He studied under Barniere and made his debut in Vienna with the Imperial Opera Company. He soon gained favor in the Austrian capital, and after eight years took a leave of absence from the Imperial Opera Company to resume his study in Italy.

His second debut at La Scala was considered a double triumph. He had won new laurels for himself and was among the first of the American singers to win distinction in Europe. He forfeited his contract with the Imperial Opera Company and accepted an offer from Covent Garden in London in 1878. After a triumphant debut in New York, he toured the country. He signed a percentage agreement with Strakosch to sing in California.

Adams arrived in San Francisco April 15, 1879, and sang Mario in Il Trovatore three days later. After a successful season Adams returned to New York where he was extremely successful in Wagnerian roles. He settled in Boston, Massachusetts, as a teacher of singing and thereafter only occasionally appeared on the concert stage.

He died at his estate in West Harwich, Massachusetts, July 3, 1900.

BRIGNOLI, PASQUALINO, tenor, (b. 1824, Naples, Italy; d.1884, New York).

Pasqualino Brignoli received his early training in his native Italy. He appeared with success in Paris, London and the principal cities of Europe before coming to America under the guidance of Strakosch in 1855.

His American debut was with Adelina Patti, followed by the premiere of Luigi Arditi's La Spia at the Academy of Music in New York.

Brignoli was considered one of the most popular tenors of his time and sang with success for over a quarter of a century. His voice was a true tenor of beautiful quality and power. His vocalization and phrasing were of the highest order, but he lacked stage poise, personality, manly beauty, and was an exceptionally poor actor.

Brignoli came to San Francisco November 20, 1869, and nine days later gave his first concert in the city. He did a season in opera and appeared in several concerts with Camilla Urso. He returned to New York in 1871 where he retired from the stage for a short period due to illness. In 1876 he established a school of music. He was considered to be an excellent teacher.

Brignoli died in New York in 1884 a poor man although his earnings had been great.

DENNIS, MME. ZEISS, singer (b. June 1844, near Paris).

Mme. Zeiss Dennis entered the Conservatoire in Paris in 1865 where she studied music for four years. She made her debut with the Imperial Opera of Paris and was awarded a contract. Three years later, in 1872, she came to America and joined the French Opera at New Orleans.

She arrived in San Francisco in 1875 and made her first local appearance at Dr. Scott's instrumental and vocal concert November 4.

Madam Dennis remained in San Francisco for many years and was prominent in the musical development of the city. She was noted for the many charity benefits she gave to aid worthy causes.

Regarding one of her concerts the Argonaut of March 1883, wrote:

> "Soiree Musical by Mme. Zeiss Dennis on Monday, March 24. Mme. Zeiss Dennis received many rounds of applause. Her style is wholesome and enlivening. The music uttered is beautiful and robust with vitality, power,untempered force of many tones, and ease of vocalization."

DINGEON, HELEN M., soprano and comedienne, (b. 1846, New Haven, Connecticut; d. 1890, Paris).

Helen Marie Dingeon was born to the profession. Her mother was an actress and her father a singer. She began her studies in a convent school in Boston where she showed natural ability as a comedienne and actress.

She came to San Francisco with her parents in 1865, and made her professional debut November 20, 1867 in concert at Platt's Hall. On January 22, 1868, she appeared in concert with Ernest Schlott, known as the world's greatest French horn artist.

Helen Dingeon made her San Francisco debut as a dramatic actress April 3, 1871, and from that date divided her time between the dramatic and concert stage. On October 5, 1872, she married William Herbert of San Francisco. The wedding was one of the social events of the season. She appeared in opera in 1876 as Pamina in The Magic Flute, and in 1878 left for an eastern concert tour. She returned to San Francisco in 1879, appearing in concert and opera. On April 20, 1881, she left San Francisco and she died in Paris in 1890.

HEINE, JOSEPH, blind violinist, (b. 1830, Devonshire, England, d. 1899, New York).

Joseph Heine was of German descent although born in England. He was blind from birth, but at an early age developed a talent for music. Under the guidance of the best teachers young Joseph began the slow and tedious task of mastering the violin.

The critics praised his playing in his London debut. Then Heine embarked on a tour through Europe and Australia.

He arrived in San Francisco in November 1866 accompanied by his talented wife, a pianist. Heine's first appearance in San Francisco was at an entertainment in the warerooms of Gray's Music House. Tickets of admission were issued to members of the press and a few of the city's leading musical personnel. Concerning this concert the Daily Alta November 15, 1866, wrote:

> "His performance is wonderful. In listening to the ravishing tones he produces, and not knowing the fact of the performer being blind, one

can not but admire the great artist; but when looking on the man who never yet saw the blessed light of heaven, who never saw the instrument which he makes cry and laugh at will, we look upon a miracle, as it were, and feel a sensation of thanks rising in our breasts to the kind Providence, who in default of one of the senses has supplied a more intense and susceptible development of others. What an effort of memory to remember page upon page of the most difficult and elaborate morceaux ever written! What delicacy of feeling to give the bow its correct position across the strings! And the admirable manner in which he stops the notes, and in the double passages particularly shows the delicacy of the hearing faculties. Apart from the interest his blindness will create, the great musical talent he possesses will excite admiration."

As might have been expected, the advance press notices brought San Francisco's society to hear the man who was heralded as the "Blind Paganini." Again quoting the Daily Alta (five days later) November 20, 1866:

"A good audience attended the first grand concert given by M. Joseph Heine, the blind Paganini, and Madam Joseph Heine, pianist. The concert commenced with Ascher's romance Alice sung by Signor Bianchi. Mr. Heine next made his appearance and executed Spohr's grand solo for violin, Concerto No. 8. Mr. Heine is a remarkable player; his double stops are executed in a manner which is the very perfection of fingering; his arpeggio movements are wonderfully brilliant, and executed with rare firmness; and his staccato arpeggio, are faultless. Mr. Heine plays with exquisite feeling, and his rendition of several pathetic passages brought tears to the eyes of many present. His performance of Paganini's solo on a violin with one string only, was much applauded and he received an unanimous encore, in response to which M. Heine performed a fantasia on Ever of Thee, one of his own compositions, on the same one stringed instrument. Mme. Ada Heine is a very fine pianist; she evinces not only much musical skill, but she envokes from the instrument the very soul of music. The concert was thoroughly appreciated by all musical connoisseurs, but was, we fear, 'caviare to the general.'"

After a series of successful concerts in San Francisco and California the Heines departed for New York where they found an eager public awaiting them. Joseph Heine retired from the profession in the eighties and died in New York in 1899.

HELLER, ROBERT (PARKER), pianist, (b. Canterbury, England; d. November 27, 1878, Philadelphia, Pa.).

Robert Heller, whose real name was Parker, created the Heller System of Piano Playing that was completely to revise teaching methods. He received his first training at the Conservatoire in Paris. Heller's self assurance, pleasing personality, and ability far above the average musician, soon made him a favorite with his instructors.

His playing had a brilliance that was not unlike the style of Henri Herz, but he lacked the showmanship of Herz. He made his debut in Paris and traveled through Europe, giving a final concert in London. The critics of his homeland were less appreciative than those of foreign countries.

Heller arrived in San Francisco for the first time February 23, 1867, and made his first appearance March 4. After a series of fairly successful concerts he returned to the East June 29, 1867. On his second trip to the coast Heller was accompanied by his talented daughter Rosa whom he presented in concert on May Day 1869. They remained in the city until June 13th when they sailed for Australia.

When Robert Heller returned to San Francisco, June 14, 1877, he found a country attempting to recover from depression. The public was busily occupied in securing the necessities of life and had no surplus money to spend on entertainment regardless of the ability of the performer or the importance of the concert.

Heller gave a series of inexpensive concerts, but played to half empty halls. Even the low price of seats could not induce the public to spend. He returned to New York to find many artists facing the same difficulty.

He died at his home in Philadelphia, November 27, 1878.

JAFFA,RUBY M., pianist, (b. London, September 22,1839;d.1911, San Francisco).

Ruby M. Hurwitz was the daughter of Myer Marks Hurwitz, celebrated violinist. Her mother was Rachel Hurwitz, an amateur vocalist. Ruby Hurwitz studied first under her father, then under Londasdale in London. She entered the Conservatory in Brussels where she won several scholarships which finally led her to the Conservatory of Liege.

She made her professional debut in Berlin and after a tour of Europe gave a command performance before the Belgian king in Brussels. During her student days she composed the Rhapsody in A, still a favorite contest number, and many songs winning for herself a name in the creative field.

She arrived in San Francisco in 1865 with Henry Jaffa whom she had married in 1856. Her first concert won the critics and her charming personality made many friends.Madam Jaffa remained in San Francisco more than thirty years as a teacher and friend and adviser to young musicians with professional ambitions. She left San Francisco in 1887 and returned in 1902, dying here nine years later.

LISSER, LOUIS, pianist and composer, (b. November 29, 1850, Stettin, Germany; d. October 13, 1919, San Francisco).

Louis Lisser was born in Germany and studied piano in Berlin. He made his debut in the German capital and toured Europe with success. He arrived in America in 1871 but failed to gain recognition in the eastern cities. He came to San Francisco during the dark days of 1878 and appeared in a series of successful concerts. Louis Lisser was one of the founders of the San Francisco Symphony. Regarding his work in concert Oscar Weil wrote in the Argonaut of November 20, 1880:

> "The attendance last Wednesday was apparently larger than on previous afternoons. This was owing, no doubt, to the increasing popularity of the concerts, as well as to the fact that Herr Louis Lisser was to play a concerto for the piano with the orchestra. Mr. Lisser and his talents are too widely and appreciatively known to need more than the mention of his presence and participation in the exercises of the hour. Admiring friends and pupils greeted him with enthusiasm, and listened breathlessly

to what could be no other than a finely artistic rendering of Raff's masterly composition.

"Of the three movements -- the allegro, the romanze, and the vivace -- the second was the most beautiful. Of parts of the first and last somebody said, in effect, beforehand, that 'they were musical spider webs and, without extraordinary delicacy of touch, would be torn in shreds.' This however, in full knowledge that the delicacy would not be wanting when the time came to show this dainty gossamer of musical art to a delighted public.

"Perhaps the orchestra failed to catch the every shade of so delicate a fancy. It was not 'so little, so agile, so cunning, so soft' as to become a 'silent harmony.' In answer to a persistent encore, Mr. Lisser played Schumann's delicious Arabeske in C.

"The orchestra followed with the nicest interpretation imaginable of Schumann's Traumerie and Romanze, which were also encored."

Apparently Herr Lisser was the first to perform Schumann's Pappillons in San Francisco. Oscar Weil, critic of the Argonaut, wrote in the February 27 issue:

"The programme for the matinee which is to be given at the Bush Street Theatre on next Thursday afternoon -- for the benefit of Mrs. William Wells -- contains, among other attractive numbers, Schumann's Papillons for the pianoforte to be played by Mr. Louis Lisser, which as nearly as I can recollect, will be the first public performance in this city of that interesting and beautiful work. It is of its composers early period (op. 2), and was written before he had subjected his glowing fancy and poetic imagination to the restraints and limitations of conventional form; he was still at this time striking out -- lustily right and left into new paths and unsounded channels, both of form and technique, bringing to the surface many a bright pearl of thought or glittering gem of pianoforte effect, and horrifying the respectable dry-as-dusts of German newspaper criticism by the audacity with which he ventured to write what he thought and felt, instead of conforming himself to what they had been taught to consider

as proper and 'regelrecht.' The Papillons is a series of vividly characteristic sketches in color, alternately grave, humorous, and sentimental; at times almost bizarre with the extravagance that is a part of Schumann's earlier method, and again tender and delicate as he alone could be when in the softer mood. It is altogether a delightful work, and Mr. Lisser (whom I have heard play it in private) plays it with a full appreciation of all its subtler quality."

After a series of concerts, Louis Lisser established a residence in San Francisco and became a teacher of great merit. He was head of the Music Department, Mills College -- Lisser Hall was named after him. He left a music library of 600 standard works to the Music Department of San Francisco Public Library on his decease in 1919.

MEHLIG, ANNA, pianist, (b. July 11, 1846, Stuttgart; d. 1904, Antwerp).

Anna Mehlig, for many years considered the leading exponent of "Stuttgart School" of pianoforte playing, received her early training with Liebert, Bruckner and Liszt.

She won many awards for her brilliance and made a successful debut and tour of Europe. She toured America in 1869. She arrived in San Francisco April 19, 1872, and gave her first concert here May 2. On August 29 she was presented in a farewell concert and again in a pianoforte matinee August 31.

Returning to Europe in 1873, she married Falk, a merchant of Antwerp, and retiring from the concert stage remained in Antwerp where she died in 1904.

MILLERI, W. M., basso, (b. 1821, Italy; d. 1900, New York).

Milleri studied in Italy where he made his debut in opera at the age of twenty. He had been a member of a boys' choir appearing often in Rome. Signor Milleri arrived in America in 1857 and appeared with success in opera and concert. The New York critics called him the greatest living basso.

He arrived in San Francisco in 1865 and was greeted with enthusiasm. In 1866 he was presented with a gold and diamond medal valued at $550.00. The Alta California, September 22, 1866, records the presentation of the medal:

> "Signor Milleri, the renowned basso at the Metropolitan Theatre, last evening, was the recipient of a present,unique, tasteful, valuable and appropriate.At the close of the performance for his benefit, Stage Manager Crowly came forward and presented to Signor Milleri a magnificent gold and diamond medal, valued at at least $550. The medal is embellished on one side with a bucklet eagle with laurels at the foot-also a harp, etc. Center is enamelled with these diamond initials W.M. On the reverse side is the California coat of arms with the word,'Eureka,' also an inscription 'Presented to M. Milleri as a token of esteem by his friends-San Francisco, California, Sept. 21, 1866.'"

Milleri left San Francisco for Italy and the Milan Opera Company. He returned to New York in 1878 and retired to become a teacher of singing.

REMENYI, EDWARD, violinist, (b. 1830, Heves, Hungary; d.May 15, 1898, San Francisco).

Edward Remenyi, whose real name was Hoffmann, began his studies at the age of twelve. Until he was fifteen he remained at the Vienna Conservatory as a pupil of Joseph Bohn, the famous teacher of Joachim. He took an active part in the insurrection of 1848 and became adjutant to the famous General Gorgey, under whom he took part in the campaign against Austria.

After the revolution had been crushed Remenyi, forced to leave the country, came to America. He returned to Europe the same year to tour Germany with Brahms. He later accused Brahms of stealing his compositions based on the music of the gypsies and threatened to bring suit against the composer.

In 1853 Remenyi met Liszt who at once recognized his genius and became his artistic guide and friend. In the following year he went to London and was appointed solo violinist to Queen Victoria. His restless disposition kept him moving, and in 1855 he was in America. In 1860 he obtained amnesty and returned to Hungary, where sometime afterwards he

received from the Emperor of Austria a similar commission to that granted him in England.

After his return to Hungary he retired for a time to live on his estate, returning to the profession in 1865 to appear in Paris. This resulted in tours of Germany, Holland and Belgium. In 1875, he settled temporarily in Paris and in the summer of 1877 came to London where he was wined and dined by society and in musical circles. As the season was far advanced he appeared only once at a benefit concert for Mapleson at the Crystal Palace. He again visited America in 1878 and began a tour of the world. His London appearance was the highlight of the tour. It was during this tour that the artist first visited San Francisco, arriving June 6, 1879, accompanied by F. Dulchen, pianist. His first concert was held in Steinway Hall June 7. He made a trip to Oregon, returned to San Francisco, and left for the east July 17, 1879.

After his world tour he returned to New York in 1895 and accepted a contract to appear on a vaudeville circuit for which he was well paid. Failing in health, the artist was unable to bear the strain of vaudeville and the long jumps between engagements. During his act at the San Francisco Orpheum Theatre May 15, 1898, he collapsed and died before he could be removed to the wings. Remenyi left a widow, a son and a daughter, all residents of New York City.

ROSA, CARL, violinist, impresario, (b. March 21, 1842, Hamburg, Germany; d. April 30, 1889).

Carl Rosa began his studies in Hamburg, and later studied at Leipzig and Paris. He made his debut in Paris.

A concert tour in 1865 took him to London and on to America where he met Euphrosyne Parepa, a prima donna who smoked huge black cigars. They were married in 1867. Madame Rosa appointed her husband director of the Italian Opera Company, a position which he held in name only. With Parepa Rosa to manage finances and bear the problems of their organization, Carl was assured a substantial income. He devoted his time to the many young ladies whose admiration he received during the tours of the company. Often when Madame Rosa saw that Carl was becoming involved with his fair patrons she would cancel the engagement and move to another city where the handsome director would begin another conquest.

In 1868 Carl Rosa visited San Francisco where the Italian Opera Company presented fifty nights of opera. The

second season was cancelled because of Carl's interest in a local belle. Parepa Rosa died in 1874, leaving Carl Rosa fifteen years of freedom which ended in his death April 30, 1889.

PAREPA-ROSA, EUPHROSYNE, prima donna, (b. May 7, 1836, Edinburgh, Scotland; d. January 21, 1874, London).

Madame Parepa de Boyescue was the daughter of Walchian Boyar and Madame Sequin, a famous contralto and teacher of singing. She studied in Italy and made her first appearance at Malta when sixteen years of age. A tour through Italy, Spain and Portugal brought her to London where she established her residence.

In Europe Madame Parepa-Rosa did not receive the acclaim that she felt was due an artist of her ability, but when she arrived in London in 1857 the English Theatre was quick to grant her recognition.

In London she met the violinist Carl Rosa, who was six years her junior. They were married and came to America where Carl Rosa was appointed Impresario of the Italian Opera Company with Madame Rosa the star,manager, cashier, director, and Carl's guardian.

While Carl Rosa devoted much of his time to his social career, Parepa-Rosa figuratively donned the trousers, smoked huge black cigars, and could use language that would put the roughest miner in his place.

Madame Parepa-Rosa arrived in San Francisco with her operatic troupe in 1868 for a season of fifty nights of opera at the Metropolitan Theatre. The Daily Alta California of June 24, 1868, carried an item reporting her enthusiastic reception in the city:

> "The expected arrival of Madam Parepa-Rosa has created considerable excitement among the musicians and music-loving public. When it was known that the steamer was telegraphed, arrangements were made. 'The Twelve' (increased to twenty-two voices)made their appearance at half past eleven and first sang 'Welcome to Parepa-Rosa, composed by Professor George T.Evans... Madam Rosa appeared at her window and testified her delight by clapping her hands and inviting the vocalists to her room... After 'The Twelve'

had been entertained, the other members of the Musical Fund Society (nearly one hundred) under the leadership of Joseph L. Schmidtz, came on the ground and played.... The double serenade was a graceful tribute to a celebrated artist who stands at the head of her profession, and has honored San Francisco with a visit."

Madame Parepa-Rosa was never a great artist, but she was a shrewd business woman. She called herself a dramatic soprano and was known to vary her performance with the size and social standing of her audience. She returned to the east and to Europe,retiring to her estate in London where she died January 21, 1874.

RÔZE, MARIE, prima donna, (b March 2, 1846, Paris, France; d. June 21, 1926, Paris).

Marie Rôze began the study of the pianoforte at an early age with her mother, a celebrated musician and teacher. It was soon discovered that the child had an unusual voice and that her career would be as a singer rather than a pianist. She entered the Conservatoire of Paris in 1862 where she studied with Mocker and Auber. In 1865 she was awarded first prize for superior work. She made her debut at the Opera Comique in Paris August 16,1865,in the title role of Herold's Marie. She was a member of the opera company for a period of three years and then reentered the Conservatoire as a pupil of Wartel. On June 2,1870, she sang Marguerite in Faust after long study of the part with the composer of the opera.

With the outbreak of the Franco-Prussian War Marie Rôze joined the ambulance corps with which she served for the duration of the war. She was decorated for bravery by President Thiers, and then resumed her career as an opera singer.

She sang in Brussels and Amsterdam, but enjoyed her greatest triumph in London in 1872. With the exception of a few interruptions, she sang in London for a period of twenty years.

In 1877 Marie Rôze came to America and first appeared in San Francisco with the Italian Opera Company in 1879. She revisited America in 1880, and then returned to England. In 1874 she married an American basso, Julius Perkins,who died the following year. Later she married Col. J.H. Mapleson, the impresario, but the marriage proved a failure and ended in divorce.

In 1890 Marie Roze settled in Paris to become a teacher of singing, but still appeared in England in concert and oratorio. She made a farewell tour in 1894, with a final appearance in London in 1903 in a concert given by several of her pupils.

Marie Roze retired to private life shortly after the World War and would accept only a few choice pupils for coaching. She died June 21, 1926.

BETHUNE, THOMAS GREEN, (Blind Tom), American Negro pianist, (b. May 25, 1849, Columbus, Ga.; d. June 13, 1908, N.J.).

Scarlet fever at the age of four left Blind Tom totally blind. He soon developed an ear for music, and as a child could play many of the simpler melodies by ear. Because of this facility Blind Tom has been remembered as a novelty, but he was more than that.

He studied piano and harmony in New Orleans, and later in New York, but was handicapped due to his inability to read notes. He possessed an uncanny memory and was able to execute music entirely new to him after hearing someone play it. On several occasions musicians endeavored to trick Blind Tom by improvising the score as they played. They were surprised to find that the artist would play the improvisation correctly.

Regarding his San Francisco appearance in 1876 the critic of the Sherman-Hyde Musical Review, May issue, wrote:

> "One of the musical wonders of the age, Blind Tom gave a series of concerts at Platt's Hall commencing on May 17th. This remarkable character, whose listless and foolish motions are so conspicuous, is really an exquisite pianist. On one occasion he gave Liszt's Wedding March, Gottschalk's Serenade together with his imitations of the music box, Scotch bagpipes and harp. One of the finest novelties is his playing of Yankee Doodle with the left hand and Fisher's Hornpipe with the right. He played music entirely new to him after it had been played by a man in the audience. Among the vocal selections were Comin thru the Rye. Rocked in the Cradle of the Deep. They were good but no equal to the instrumental performances."

Blind Tom played at a time when the public was weary of the grandeur of opera and of celebrities. Blind Tom played for auditors who had known the horror of war and the endless struggle against depression. He gave the public an opportunity to forget their troubles during a few hours of relaxation and entertainment.

When the public began to turn again to opera and concert, he retired to live on the fruits of his success. He died in Hoboken, New Jersey in 1908.

URSO, CAMILLA, violinist, (b. June 13, 1842, Nantes, France; d. January 20, 1902, New York).

The brightest star to appear in the musical heavens of San Francisco during the sixties was Camilla Urso, who arrived November 12, 1869. She was the first woman violinist of importance to appear on the west coast.

Her father, Salvatore Urso, was a musician of rank in Sicily, and her mother, a Portuguese, was a woman of culture and rare beauty.

Camilla Urso inherited her mother's beauty and her father's love of music and culture, and the child's bright cheerful disposition was even more fascinating than her talent.

Her father was the first flutist in an opera orchestra, and when she was a child carried her to the theatre almost every night. Through the long performances she sat, rapt in childish happiness, never growing tired, never weary of repetition. Madam Urso later declared that she heard more operas during the first few years of her life than she listened to in all her professional career.

At the age of six she selected her vocation. Her father was organist at the Church of the Holy Cross. One day she listened to the choir perform the Mass of Saint Cecilia. The child was lost in the beauty of the music. When the mass was finished she announced firmly "I wish to learn the violin"

She began her studies and made rapid progress. In a year she appeared at a concert given for the benefit of a widow whose husband had been one of Signor Urso's friends. The announcement of the concert astonished the citizens of Nantes. It was considered the height of absurdity for a child to attempt to play on so difficult an instrument.

Friends came to applaud, enemies to laugh, but all were amazed and delighted. Little Camilla was not eager for success. Her new white satin shoes were more engrossing for the time than her violin. The principal journal of Nantes recorded the performance, and the San Francisco News Letter of February 19, 1870, reprinted the notice:

> "Never had a violinist a pose more exact, firmer, and at the same time perfectly easy; never was a bow guided with greater precision than by this little Urso, whose delivery made all the mothers smile. Listen, now, to the Air Variee of the celebrated De Beriot; under these fingers which are yet often busied with dressing a doll, the instrument gives out a purity and sweetness of tone, with an expression most remarkable. Every light and shade is observed, and all the intonations of the composer are faithfully rendered. Here come more energetic passages: the feeble voice of the instrument assumed a fullness which one could not look for in the diminutive violin. Effects of double stopping, staccato, rapid arpeggios, everything is executed with the same precision and purity, the same grace. It is impossible to describe the ovation that the child received. Repeatedly interrupted by applause and acclamations, she was saluted at the end of salvos and bravos and a shower of bouquets."

With the child's remarkable debut Signor Urso resigned his position and accompanied her to Paris for the purpose of giving a thorough musical education to his daughter. He planned to enter Camilla into the Conservatoire, but the professors said that the idea was absurd. They insisted that the child was far too young to embark on a professional career and that it was against the rule to admit a woman pupil into the Conservatoire.

After long arbitration between Signor Urso and the powers of the Conservatoire, Camilla was allowed to play before an exacting jury composed of Auber, Rossini, Meyerbeer and Massart. They retired for the decision, and the child was accepted unanimously.

Three years of gruelling study followed. Simion was her first teacher, but her chief instructor was Massart who took extraordinary interest in the development of her powers. He received her into his classes and gave her private lessons free of charge.

She practiced ten and twelve hours a day at a time when other children were playing games. To acquire that steadiness of position for which she became remarkable, she placed one foot in a saucer while playing. Fear of breaking the dish was a sufficient motive to keep her feet motionless, and to this simple contrivance Madam Urso attributed her repose of manner.

By a special indulgence she was granted permission to tour Germany in concert where she gained the recognition due an artist rather than a prodigy. Beautiful presents were bestowed upon her by persons of noble rank.

She returned to her studies with Massart and in a few months appeared in concert in Paris with even greater success than attended her former triumphs.

At the age of nine she performed before Louis Napoleon who was so delighted with her playing that he promised his protection, but he was too involved with affairs of state and the heart to remember his promise to the child violinist.

In 1852 Camilla Urso received offers from a Mr.Faugas to come to America. He proffered her a salary of twenty thousand dollars a year, and as the family was in need of assistance the offer was gladly accepted. Preparations were made for an extensive tour and a concert troupe of eight persons was engaged. Auber, the director of the Conservatoire, presented the youthful artist with the following testimonial:

> National Conservatoire of Music and Declamation,
> Paris, August 12, 1852.
> "Madamoiselle Camilla Urso is a young pupil of the National Conservatoire of Music. Although still at a very tender age, she has obtained brilliant success in several concerts in Paris, and above all at the Conservatoire, where the jury has decreed to her by election the first prize at the competition for the prizes of the year.
>
> "Learning that she is soon to depart for the United States,I am delighted to state the happy qualities which ought to ensure her a noble artistic career.
>
> "The Americans have already proved that they are not only just appreciators of the fine arts, especially of music, but that they know as well how to recompense with generosity the merits of

the celebrated artists who are heard in the hospitable towns of their rich and beautiful country."

Auber,
Member of the Institute,
Director of the Conservatoire.

The child artist came to America with her father, but soon discovered that Faugas was a swindler. Camilla could not collect her money and the engagement was broken. She joined the Germania Society and played in a series of concerts. At the end of the year she appeared with Madame Alboni at Trippler Hall in New York City. In 1853 she joined Henrietta Sontag and appeared with her in many concerts. Madame Sontag became the child's closest friend and confidante, acting as a mother to a little girl whose art had removed her so far from home. When Madame Sontag died Camilla retired from the stage for a period. She returned to Europe and married Frederic Lueres in Paris in 1862.

Mme. Camilla Urso is best remembered in San Francisco for her promotion of the first great music festival here in 1870. Arriving late in 1869 on her concert tour, she learned that the Mercantile Library was in need of funds and conceived the idea of putting on a benefit pageant of music. All San Francisco helped at the pageant. There were 1,200 persons in the choruses, 150 musicians, 2,000 school children on childrens day, a military band of 350 pieces, a base drum. 8 feet in diameter, and 50 anvils beat by 100 firemen. Urso's part in this four-day festival, save for her guiding spirit in its promotion, consisted of her playing Beethoven's Grand Concerto for Violin with orchestral accompaniment. San Franciscans agreed they had attended to hear noise and remained to hear music. Camilla Urso was the heroine of the hour.*

But when she returned for a concert a decade later, Urso was slighted almost to the point of insult. She sailed from San Francisco for Australia, and in 1895 made a tour of Africa. Returning to New York she retired to private life. She died there January 20, 1902.

VARIAN, NINA, American soprano, (b. 1852, New York; d. Sept. 14, 1880, Liverpool, England).

Nina Varian, daughter of Charlotte Varian, prima donna and teacher of singing, studied voice first with her mother and later in Paris with other teachers. She sang in San Francisco in 1876 and 1878.

* In December, 1876, she gave a benefit concert to aid sufferers of the great Brooklyn disaster in which the Brooklyn Theatre burned down, causing the death of 368 persons.

San Francisco Dec 11th 1876

To the Members of the Pacific Stock Board

Gentlemen

The fearful calamity which has brought so many and suffering to so many poor families in Brooklyn has induced me to offer the entire receipts of my first Concert tomorrow Tuesday to the Committee of Relief of which Mr Benjamin B. Sherman President of the Mechanics Bank of New York is Treasurer

I appeal strongly to your recognised generosity to aid me by your presence, in making the amount a substantial help to the unfortunate

I am Gentlemen

Very Respectfully

Camilla Urso

Madam Charlotte Varian established her residence in San Francisco and became a teacher of singing. On September 24, 1879, she made her farewell appearance at Baldwin's Theatre. The concert was attended by Miss Varian's admirer, General Grant On September 29, she left for the East en route to Europe where her career came to a tragic end with her untimely death September 14, 1880.

VOGRICH, MAX, pianist, (William Karl Max Vogrich, b. January 24, 1852, Szeben, Transylvania; d. June 10, 1916, New York).

Max Vogrich was born on the exact site used by Bram Stoker for his story of vampires, Dracula. He began the study of pianoforte at the age of five and made his first public appearance as a child prodigy of seven.

In 1866 he entered the Conservatory at Leipzig where he remained three years studying with Wenzel, Reinecke, and Moscheles.

In 1870 he made a tour through Germany, Austria, Russia, France, Spain, Italy, Mexico and South America, arriving in New York in 1878.

His reception in America was a blow to the ego of an artist who had enjoyed a brilliant ovation in Europe. After a series of concerts in New York he joined forces with the Wilhelmj Concert Troupe under the direction of August Wilhelmj and made a tour of the United States.

They arrived in San Francisco January 16, 1880, and two days later presented to the public an excellent concert. During his San Francisco visit Max Vogrich played several of his own compositions which, according to Oscar Weil, well-known music critic, had been written with "one hand on the cash book." Regarding Max Vogrich and his work Mr. Weil wrote in the Argonaut of February 14, 1880:

> "In producing his work Mr. Vogrich was at the disadvantage of having to do so with an orchestra entirely inadequate to carry out or even fully appreciate his intentions; a few excellent players in the orchestra can not make amends for either the competency of others, the want of a proper balance between wind and stringed instruments, or the lack of sufficient rehearsal. So what we heard of Marmion was, after all, but a second or third reading, with

the orchestral coloring barely suggested and with so much left to be filled out by imagination (provided it was one that was able to see and follow the intention of the composer)that the really great impression produced by it upon a mixed audience may be regarded as a test of the inherent quality of its composer. Mr. Vogrich's composition is one on which I should not wish to -- indeed, could not -- form a final judgment on hearing it but once, under such adverse circumstances, but it impressed me as having many qualities that betoken a great talent, and the promise of fine things in the future. Thematically it is fresh and interesting, without being strikingly original; the themes have, however, the genuineness and spontaneity of real thought that is quite sure, ultimately, to find its own form of expression. The instrumentation seems to be clever and shows considerable routine, as well as feeling for orchestral effect. Of this, however,one was compelled to judge more from what was suggested than what was done, which was frequently not at all what the composer had evidently designed.

"The weak sides on Mr. Vogrich's work seem to me to be a certain want of repose -- especially in his harmonic construction, which is exceedingly restless -- and the absence of complete certainty in his own mind with regard to his form."

Weil concludes his article with these words:

"That he did not play the Weber Concerto well does not signify much, he was evidently unprepared, tired, and wretchedly accompanied. But he can play beautifully, and in time will write beautifully. In his interest I can not wish it but for ours I should be glad if he could remain in this city. We should be the gainer for the constant activity among us of such an artist-nature allied with the freshness and hopefulness of youth. Naturally, it would not last; the sordid, superficial nature of our life and work would soon either destroy the quality of the work or drive the artist from us. But while it lasted it would be helpful. And I know of no place in the world that needs an infusion of new healthy artist-blood more than the one we

live and write in. Those of us who are here have grown to be mere hacks who work for a living and exhaust ourselves doing that. The artist starved or frightened out of us, we dare no longer sit down to write without considering how much the thing written will bring in the market."

Vogrich presented his farewell concert February 22, 1880, and left for Nevada February 27. He returned to San Francisco to sail for Australia June 4, 1880, where he married in 1882. From 1886 to 1902 he lived in New York and worked as a composer, making frequent trips to Europe to produce his works. He returned to his castle in Transylvania in 1903, lived in Weimar in 1908, and in London until the outbreak of the World War in 1914. He returned to New York where he died June 10, 1916.

Vogrich numbered among his compositions Vanda (Florence, 1875); King Arthur (Leipzig, 1893); Der Buddha (Weimar, 1904) and many other compositions.

Max Vogrich was a creditable artist, a prolific composer and a genial man. He possessed a certain magnetism that was composite in nature. He was fearless, restless, and yet could appear calm and dignified in critical situations. It is said that Bram Stoker, in his famous book, not only used Max Vogrich's castle but also based the character Count Dracula on the pianist-composer.

WACHTEL, THEODORE, tenor, (b. March 10, 1823, Hamburg, Germany; d. November 14, 1893, Frankfort-on-Main, Germany).

Theodore Wachtel's father was the proprietor of a small livery stable in Hamburg. Although the family was in very modest circumstances, the boy received a good education, and displayed extraordinary skill in penmanship and drawing.

After his father's death in 1839 Theordore Wachtel and his mother carried on the business. The rich quality of his voice was discovered by accident when he sang with a group of his wealthy customers. After eighteen months of study with Mlle. Grajeau of Hamburg he made his first appearance as an artist. One critic said that Theodore Wachtel had "the grandest voice in all Europe."

In 1849 he was called to Schwerin where he achieved great success. He wished to go to Dresden but was prevented from doing so by the reigning tenor, Fichatchek, who would

brook no rival. Wachtel went to Wurzburg where he began his operatic career. After two years he was appointed first tenor at the court theatre in Darmstadt, and during this time he married. He received an appointment to the Royal Theatre at Hanover. Four years later he was permitted by the king to visit Vienna to finish his studies. He studied Italian with Signor Gentilliomo and Capellmeister Eckhart, and then returned to Hanover to fulfill the remainder of his contract.

His first London appearance in 1861 at Covent Garden was praised in London musical circles. From London Wachtel went to Berlin where he sang eight times in six months and received $12,000.00. In Berlin he appeared with the celebrated singer Pauline Lucca.

On his birthday March 10, 1868, the position of Royal Court Singer was conferred on Wachtel by a royal decree. His position called for him to sing twelve times each year and appear at Royal Concerts.

In 1869 he sang in Paris, and in 1871 visited the United States where he was first presented in concert and later in opera. His final season in opera in America was a brilliant episode in the history of New York music. The Academy of Music presented Wachtel, Stanley, and Parepa-Rosa to an enthusiastic and appreciative public. In 1873 Wachtel returned to Europe and his royal sponsors.

His second visit to the United States was in 1875. He refused to accept fixed engagements, preferring to free lance rather than be bound to a long term contract. He arrived in San Francisco in 1876 and appeared in Il Trovatore, Lucia, and Fra Diavolo. In 1880 he returned to Europe and came again to New York in 1887. He died in retirement in Germany, 1901.

WIENIAWSKI, HENRI, violinist, (b.July 10,1835, Lublin, Poland; d. March 31, 1880, Moscow, Russia).

Henri Wieniawski, one of the great violinists, was the son of a country physician. He entered the Conservatoire of Paris at the age of eight as the youngest student to be admitted up to 1843. His entrance was facilitated by his uncle, Edward Wolff,a well-known concert pianist and composer.

His first teacher was Massart who acclaimed him an outstanding pupil and awarded him first prize for violin playing in 1846. Wieniawski made a short tour of Poland and Russia in 1847-48 and then returned to Paris to resume his

studies. In 1850 he embarked on a tour of Holland, France, England and Germany with his brother Joseph, a distinguished pianist. He returned to Paris where he studied harmony and composition with Colet. In 1860 Henri Wieniawski was appointed solo violinist to the Czar and remained in St. Petersburg until 1872.

He arrived in America in 1872 accompanied by Anton Rubinstein and made a tour of the United States. Rubinstein returned to Europe before the tour was completed due to a misunderstanding with the violinist. Henri Wieniawski continued on the tour and in spite of the depression made a large fortune. The tour came to an abrupt end in 1874 when he received an appointment as professor of violin at the Royal Conservatory of Brussels, Belgium, in the place of Vieuxtemps, who was ill.

Wieniawski visited San Francisco in 1873. His concerts were attended by the public from far and wide and he received unanimous praise from the critics. He declined an invitation to make his home in San Francisco to aid local talent.

He went to Brussels, remaining there until 1877 when he left for another tour. Ill health forced him to discontinue his plans at Odessa, Russia, and he journeyed to Moscow where he was reported to have died March 31, 1880, friendless and penniless in a hospital. This report has been contradicted by his son John who asserted that his father died in the home of the Countess of Weck, with whom he had long carried on an affair. The son also said that Henri Wieniawski was buried in honor by his close friend, Czar Alexander III.

WILHELMJ, AUGUST, conductor and violinist, (b. Sept.21, 1845, Usingen in the Duchy of Nassau; d. January 22, 1908, London).

August Wilhelmj was the son of a wealthy lawyer whose hobby was creating rare wines. At an early age August developed a talent for the violin and was placed under the guidance of Konrad Fischer, a violinist and teacher residing at Wiesbaden. His father felt that music was a luxury and though necessary to round out an education, was impractical as a profession for the son of a distinguished attorney.

In Wiesbaden August Wilhelmj met Prince Emil of Wittgenstein, who discovered extraordinary talent in the child. August Wilhelmj and the Prince became fast friends and it was finally the man of noble birth who persuaded

Wilhelmj's father, much against his will, that young August should be a musician.

In order to prove his point, Prince Emil arranged that August Wilhelmj, accompanied by his father, should play for Franz Liszt in Weimar. Liszt was so enthusiastic about the boy's ability that the father relented.

In 1861 Liszt accompanied August Wilhelmj to Leipzig where he introduced him to Ferdinand David, saying "Let me present you to a future Paganini. Look well to him." Thus August Wilhelmj was launched on his career as a pupil of David and a student of theory with Richter and Hausmann.

He began his concert work with a tour through Holland, Switzerland, and England in 1865. He came to New York accompanied by the celebrated pianist, Max Vogrich, in 1878. Vogrich joined forces with Wilhelmj's concert troupe and they traveled through the United States, arriving in San Francisco January 16, 1880. His New York debut September 26, 1878, had been heralded as a treat of the season, and he came to conquer the west coast.

In San Francisco the "future Paganini" was not well received. Oscar Weil posted Wilhelmj's concert in the Argonaut of February 21, 1880, as follows:

> "Mr. Wilhelmj, without any explanation whatsoever, played only one or two movements of the works of Paganini, Beethoven, and Bruch during his recent concerts in this city. This is the kind of thing Mr. Wilhelmj would not dare to do abroad, or even in the large eastern cities; it is evidently what he considered proper for a western village where people do not know the difference."

After a tour which embraced most of the important cities of the world, Wilhelmj returned to Germany where he established but soon abandoned a School for Violin at Beiberich. In 1874 he married Marcella Neausch Jerret of Dresden, a distinguished pianist in her own right. For a time August Wilhelmj lived in retirement at Blasewitz near Dresden, but eventually went to London where he was appointed Professor of Violin at the Guildhall School of Music.

August Wilhelmj was an expert showman and businessman. He possessed the qualities necessary for stage poise and appearance.

* * *

Others who came to delight San Francisco audiences during the bleak seventies and early eighties included Lucy Escott, prima donna with Fred Lyster's English Opera Company, Luisa Marchetti, prima donna, Charles Melville who arrived with his opera company in 1881, Zelda Sequin, contralto, Amy Sherwin, the "Tasmanian Nightingale" who came February 26, 1879, and departed in June of the same year, leaving her creditors to "whistle for their money." Many musical notes had floated out toward the blue Pacific since the day when Henri Herz introduced the first professional concert to an infant village. Artists were beginning to find critical audiences second only to New York. No longer were they greeted by a host of rough miners who were glad to accept anything labeled entertainment. Celebrities were hailed or hooted -- according to their merits.

End of Part II

C E L E B R I T I E S I N E L D O R A D O

PART THREE: 1880-1906

ALBANI, EMMA, soprano, (Marie Louise Cecile Emma Lajeunesse) (b. November 1, 1852, at Chambly, near Montreal, Canada; d. April 3, 1930, London, England).

Like many great personages in music, Emma Lajeunesse had a musical family background -- her father was a musician who played the organ, violin, harp, and piano. She began her musical study at the age of five, was placed in a convent at the age of eight, and at fourteen had won a place as soloist and substitute organist in a Catholic church at Albany, New York.

A bishop of the church became interested in the young girl's talent. Two concerts and numerous gifts provided her with funds for study in Europe. In 1868 she studied with Gilbert Duprez in Paris and later with Lamperti in Milan.

Emma Lajeunesse's operatic debut was made in La Sonnambula at Messina in 1870, with her name changed to Emma Albani. Her London debut came on April 2, 1872, at Covent Garden in the role of Amina in La Sonnambula. She later appeared in such standard works as Lohengrin, Les Huguenots, and Lucia di Lammermoor. Her first oratorio engagement was the Norwich Festival in the same year.

Appearances at Paris, Moscow, St. Petersburg, and London followed, and in the autumn of 1874 she made her American debut as Amina at the New York Academy of Music. In 1877 she was the first Senta in England, and in that same year was married to Ernest Gye, son of the impresario. Having patched up a quarrel with Mapleson, Albani in 1883 toured America with him.

San Francisco heard the golden voice of Albani on three occasions. On the first of these she occupied second place to Patti; on the latter two, in 1889 and 1900, she was the leading soprano. The Argonaut of April 29, 1889, compares her with Patti in the following critique:

> "Some years ago the London Athenaeum, in 'placing' Mme. Albani, set her third in the line of prima donnas, with Patti first and Nilsson second. The cherished voice of the Italian at length shows signs of wear. The Swede has retired to the seclusion which awaits the dumb nightingale. The voice of the Canadian is today as rich, as fresh, as pure as it was when she sang to the nuns in the convent on the Isle of Jesus near Montreal twenty-three years ago.

> "She is complete mistress of every artifice of the singer's calling-cantabile, legato, and staccato are equally effective. Her shakes, though scarcely equal to Patti's exquisite articulation, have an individuality all their own, being inflected like a lark's either upward or downward with equal ease. Her highest technical accomplishment is what is known as mezza da voce, which rises beyond praise or criticism... Her execution has hardly the spirit-like definiteness and brilliancy which Patti has made all her own, but in staccato passages Mme. Albani attains a throbbing elasticity more like a wood bird's than a human voice. Her method is Italian of the old classic, severe school before they forgot simplicity for the ornate and florid. The company, tho hardly phenomenal, is a thoroughly respectable collection of artists, intelligent, musically gifted and cultivated."

In 1890 Albani gave the first San Francisco presentation of Boito's Mefistofele and also sang the leading soprano roles in Othello and Les Huguenots. After a lengthy description of the lovely jeweled gowns she wore in Othello, the critic of the Argonaut for February 24, 1890, describes her performance thus:

> "Through both her acting and singing, her own individual, personal charm shines like a light through glass and touches, softens, warms her audience. She is one of the few prima donnas who sing not like a bird, nor a musical box, nor a nymph, but like a woman -- a creature of human sympathies, of heart, of soul. This one touch of nature, which makes Mme. Albani kin to the whole world, has survived the training of years, the unswerving concentration in the art-life which transforms the prima donna into the accurate and sweet-toned musical instrument which she eventually becomes."

Emma Albani was at the very height of her career when she sang here. Returning east, she joined the Metropolitan Opera Company of New York where she made her first appearance as Gilda on December 23, 1891. Her last important operatic engagement was June 26, 1896 as Isolde in a German production of Tristan und Isolde at Covent Garden, London, with the two de Reszkes, Bispham, and Meisslinger. She sang in concert for several years; later, financial reverses made it necessary for her to appear in vaudeville theatres.

When florid music of the Italian period was in its heyday, Emma Albani was one of the most highly skilled vocalists of that style. Technically trained to exceptional skill, her scale was of rare perfection and her tones equally well produced throughout. Her coloratura singing of the most difficult passages was notably smooth and her appeal was largely that of beauty of tone and execution rather than warmth of expression. In the field of opera she was one of the greatest and in oratorio she was unsurpassed.

Emma Albani was made a Dame of the British Empire in 1925. In 1911 she published her memoirs: Emma Albani; Forty Years of Song.

d'ALBERT, EUGENE FRANCIS CHARLES, pianist and composer. (b. April 10, 1864, Glasgow; d. March 3, 1932, Riga, Russia).

Eugene d' Albert began his piano study in London at the National Training School. After making his debut in London, February 5,1881, he quickly became recognized as one of the leading piano virtuosos. Elected a Mendelssohn scholar the same year, he went to Vienna to study with Richter, and later to Weimar to become a pupil of Liszt. Because of d' Albert's technical proficiency, Liszt called him "the second Tausig."

In company with the noted violinist Sarasate,he appeared in concerts in the United States in 1889, 1890, 1892, and 1904-05. San Francisco was on their itinerary on the first and last of these tours. The San Francisco Evening Bulletin of March 3 and 6, 1890, described their reception:

> "The Grand Opera House was crowded on Saturday evening when the first concert of the series to be given in this city took place.... d'Albert is a pianist of more than ordinary ability. He combines expression with brilliancy, and execution with the easiest grace. He is an apt pupil of his instructor, the late Abbe Liszt, and is one of the few living performers on the instrument who interests his audience by his correct method and magnificent playing.
>
> "The public hall in the Odd Fellows Building was packed last evening with a cultured audience massed together to hear the above named artists.... d'Albert is a musical genius,both in execution and strength of body. It is no

> easy task to play as he does. To the ordinary pianist one Liszt number an evening would be all that he would want, but to d'Albert it does not amount to even the exertion of a snap of the finger...."

D'Albert's second San Francisco appearance was as successful as his first. The Argonaut of March 6, 1905, is quoted:

> "Eugene d'Albert, the pianist, who is to give a series of concerts at the Alhambra Theatre, is noted as a composer as well as a player. His songs and operas are very popular in Europe, and it is said that after the present tour he will devote himself entirely to composition. d' Albert ranks among the very best pianists of the world. His interpretations of Bach, Beethoven, and Brahms are unsurpassed...."

D'Albert lived in Germany most of his life. He was Court conductor in 1885 at Weimar, and in 1907 succeeded Joachim in Berlin as director of the Hochschule. He was married and divorced six times, his first wife being the celebrated pianist Teresa Carreno.

As a composer, Eugene d' Albert is best known for his operas: Tiefland (Prague 1903) and Die Toten Augen (Dresden 1916), both of which have had several performances in America. In addition to sixteen operas, he composed numerous orchestral pieces, chamber music, and several piano suites. Tiefland was sung in English, November 23, 1908, at the Metropolitan Opera House, under the title Marta of the Lowlands.

ARDITI, LUIGI, operatic conductor. (b. July 22, 1822, Crescentino, Piedmont; Italy; d. May 1, 1903, Brighton, England).

Luigi Arditi spent very little of the 81 years of his life in his native country, Italy. He traveled extensively, conducting opera in Russia, Germany and Australia, as well as in Italy and much of his career was in America and England. In 1853 he conducted the opening performance of the Academy of Music in New York. In 1884 he came to San Francisco. Baroness Von Zedlitz, editor of My Reminiscences, wrote about him at this time:

> "It was rather amusing the other day to watch Arditi at the Pavilion Concert, sitting on a stool on the platform, looking at the large

audience and scanning their faces. He is the pleasantest of men, frank, genial, light-hearted, and happy as a boy; it is easy to understand that his company all adore him. His face is wonderfully young and bright in expression for a man who has been a conductor for thirty years, and I doubt if he has changed very much. I possess a caricature of him done in New York by Mr. Butler, well-known to all San Francisco grown-up musical people, and he has not a hair less today, not a line more. It might have been done yesterday in the Grand Opera House, so exactly is it like Arditi today. Yet it was sketched somewhere in the fifties, and I daresay even Arditi himself has begun to forget the occasion."

In 1899 he was again in San Francisco as conductor January 29, of a concert program and of the Garden Scene from Faust by the members of the Patti Concert Company, including Mme. Adelina Patti.

He spent his closing years in London where he conducted at Covent Garden, Olympic, and Shaftesbury Theatre. Arditi wrote La Spia, based on Cooper's The Spy. His numerous compositions include overtures, operas, Commemoration Ode and the popular Il Baccio.

BAUER, HAROLD, pianist, pedagogue (b. April 28,1873, New Walden, near London, England).

Harold Bauer, who has been heard in San Francisco many times since 1904, began his musical career as a violinist when nine years of age by touring through England with his musical sisters. Paderewski, hearing Bauer's piano playing advised him to concentrate on that instrument. The boy studied with the great Polish virtuoso during 1892, and in Paris, the following year, made his debut as a pianist. Tours of Russia, Europe, and South America followed, with Bauer playing in recital or with symphony orchestras. He made his American debut in 1900 with the Boston Symphony. Prior to the outbreak of the war, Bauer spent most of his time in Paris giving recitals, and was very successful as a teacher. In 1914 he settled in New York, where, in 1919, he founded the Beethoven Association, one of the most important American organizations for the promotion of chamber music. Harold Bauer is one of the great virtuosos of the piano. His interpretation of the works of Brahms, Schumann, and Cesar Franck are especially noteworthy. He is also noted for his ensemble playing; his remarkable work with Thibaut and Casals receiving high praise.

BISPHAM, DAVID SCULL, baritone, (b. January 5, 1857, Philadelphia; d. October 2, 1921, New York).

One of the greatest of American baritones, David Bispham was also an accomplished actor in both serious and comic roles. Born in Philadelphia of Quaker ancestors, Bispham sang first in church choirs and as an amateur in his native city before going to Milan to study with Vannuncini and Lamperti. His operatic debut was made in London in 1891 at the Royal English Opera House as Basoche, and at the Metropolitan in New York in 1896, when he created the role of Roger Chillingsworth in Damrosch's The Scarlet Letter.

Bispham visited San Francisco in the years 1900, 1901, 1905, 1909, and 1911. His first visit was the most notable because he came with the famous Grau Opera Company which included Damrosch, Gadski, Nordica, de Reszke, Schumann-Heink and Plancon. The following quotations from the Argonaut of November 19, and December 3, 1900, indicate the type of role Bispham did best:

> "Bispham is one of the few who has triumphed over the intense moderness of the American spirit, for he assumed with apparent ease and naturalness the physical and mental characteristics which appertain to many widely varying roles. This apparent simplicity, however, is in reality the result of close and enthusiastic study....
>
> "Bispham, as Wolfram, was placed in a tempermentally congenial role. As is the case with Gadski, his appearance and manner accord well with the pure and lofty qualities of the character he assumed, and he sang with exquisite feeling the solemn, renunciatory song to the evening star."

Ashton Stevens, notable music and dramatic critic of the San Francisco Examiner for many years, praised David Bispham's work as an actor in the Examiner of November 17, 1900:

> "It was Bispham's night and The Flying Dutchman was a remarkable performance in every respect.. ..Bispham was overwhelming as the Dutchman. I have never regarded opera as a sane department of drama nor as the highest form of music, but when a man can make one of its characters out to be as human and poetic and vivid as Bispham did with the wandering sailor last night, then I surrender my last adjective. He brings dignity to a profession that needs it. His art is

adult, virile, discriminate and sure. Without his singing voice Bispham would be one of the best actors in the language. With it and his histronic gift he is a figure on the operatic stage that may be compared only with Jean de Reszke.

"His voice is not of itself a sensation as sensational baritones are reckoned; his physical being is not the noblest that ever walked the boards-- but there is in the completeness of a personation such as he gave last night(November 16) something that reminds me-- I say it in modesty--of Edwin Booth. The pathos, the dignity, the somber spell of his personation is to my notion one of the strongest pleas ever made for Wagner and the entire operatic institution."

During his visits of 1900 and 1901 Bispham appeared in opera, but on his subsequent visit in 1905 he limited himself to operalogues. He invested even these with a fine sense of acting, and in addition sang the selections well. After 1909 he devoted himself to concert tours, and being a strong advocate of the use of the English language in concerts, he was the first artist to use English translations in his recitals. David Bispham's autobiography, A Quaker Singer's Recollections, was published in 1920.

CALVÉ, EMMA, nee de Roquer, dramatic soprano, (b. August 15, 1866, near Aveyron, Southern France).

Internationally known as the most famous of Carmens, Emma Calvé's success was not easily attained but was won rather by sheer work and ambition. When she first sang Ophelia at La Scala in 1877 she was hissed; in time she made that role one of her best.

Emma's early life was spent in a convent at Montpellier; later she studied with Puget in Paris, and made her debut as Marguerite in Brussels, September 29, 1882. The Théatre des Italiens and the Opéra-Comique in Paris heard her until 1893,during which time she created the part of Santuzza in Cavalleria Rusticana.

In 1893 Calvé was engaged by Abbey and Grau for the Metropolitan Opera House, New York, where she made her debut as Santuzza. On December 20 of that year her Carmen was highly praised. Calvé's soprano voice was individual; but when

it partook of the mezzo,it was luscious in timbre and vibrant in its richness. There was a sensuous charm in her treatment of the role that explains public acceptance of her as the foremost Carmen.

Her ability as a dramatic soprano, other than her famous Carmen, is extolled by the Argonaut of February 3, 1906, on the occasion of Calvé's first appearance in San Francisco:

> "Mme. Calve,recognized as one of the four great sopranos, stands pre-eminent as a singer whose dramatic art keeps pace with her vocal gifts.
>
> "Calvé has not yet reached the season of vocal decay. Her beauty has ripened, and smiles become her more than the simulation of grief. Ten years ago Calvé's Carmen electrified Paris, and for a decade we have heard of her triumphs. Ten years more, perhaps, and then -- the sunset.
>
> "Calvé dazzled an immense audience at her first concert on Thursday evening of last week. She sang wonderfully. Her hearers,I take it, were rather surprised at her versatility, for there has been a disposition, in America at least, to associate Calvé with Carmen, to the exclusion of other roles, although as a matter of fact, her greatest European success has been in Marguerite, and we have our own memorable experience of her tremendous Santuzza.
>
> "Her first number on the programme of her first concert was from Gounod-stanzas from Sappho-rendered with a certain tense, dramatic style that made the old master seem almost modern. Calvé's voice rings in such music with a fine vibrance, which yet never coarsens the tone nor renders it less round and true. Here is the finished artistry of the French school, with something added. This something is the austral warmth of her native Provence....
>
> "Thus, in spite of her temperment, Calvé does not thrill one, nor warm one, nor wring one's heart. She sings wonderfully, smiles no less wonderfully, acts constantly, and her auditors applaud and are happy. Another programme number was that favorite aria of bel-cantists from David's Perle de Bresil. In the cadenzas, some of Calvé's tones were beautifully attuned to

the flute obligato, but in others she missed the reed quality. Beautiful as it was, it was not sung as Tetrazzini might have sung it, nor as Emma Nevada did sing it in the days of her success....

"As an appropriate finale the singer gave the famous Habanera, sensuous allurment which Calve, and Calve alone, can so perfectly convey through the medium of song. We had not seen this gift employed to its fullest witchery during Calve's performance on her last visit, and were forced, on this occasion, to realize all that we had missed.... But to us, it is a most glorious voice showing no weaknesses, with remarkable tonal color, crystal in its upper register, velvet in its lower; splendidly controlled, capable of superb aerial flights of sustained pure tone, exquisitly delicate in the pianissimo passages, modulated to express a wide range of feeling, and once or twice used cautiously in the upper notes, when a faint obscuration was barely perceptible over their perfect clearness."

CASALS, PABLO, violoncellist and conductor. (b. December 30, 1876, Vendrell, Tarragona, Spain).

One of the greatest violoncellists of all time, Pablo Casals has perhaps done more to promote appreciation of the cello as a solo instrument than any other virtuoso. Pupil of Jose Garcia at Madrid, he later became professor of cello at the Barcelona Conservatory, developing his own principles of cello playing. He made his debut in 1898 at a La Moureaux concert. Casals' New York debut was made in 1901, and since then he has made frequent concert tours of Europe and the Americas. His great talent was not immediately appreciated and he was slow in winning recognition. The perfection he achieved, has done much to make the unaccompanied suites of Bach, the sonatas of Beethoven and Brahms, and the concertos of Haydn, Schumann and Lalo live again. In 1919 he founded the Orquesta Pau Casals, and has conducted it since that time. He married Susan Metcalf, the American singer. Pablo Casals has been heard frequently in San Francisco, the first time being in 1902.

CAMPANINI, ITALO, tenor, (b. June 29, 1864, Parma, Italy; d. November 22, 1896, Florence, Italy).

Italo Campanini, after years of struggle, achieved success in 1871 when he introduced the role of Lohengrin to the Italian people. From this time on he rose rapidly. His debut at London in 1872 was followed by engagements at St. Petersburg and Moscow. Then he came to America.

Campanini sang the title role of Faust in 1873 at the premiere opening of the new Metropolitan Opera House in New York. He continued to sing in America in both opera and concert during the next decade.

Although Campanini had toured the United States with Adelina Patti, he did not visit San Francisco until November 1889, when he sang in the Gilmore Jubilee Band Concerts given November 11-14, 1889, under the auspices of the San Francisco Handel and Haydn Society at the Mechanics' pavilion. The singers were de Vere and Stove-Barton, sopranos; Clara Poole and Jennie Dickeron, contraltos; Italo Campanini and Duzensi, tenors; and Bologna,basso cantante, and Myron W. Whitney, basso profundo. The Handel and Haydn Society of five hundred voices under the leadership of Mr.H.J. Stewart, sang each day of the festival.

Italo Campanini was particularly celebrated for his rendition of leading roles in Carmen, Faust, and Aida. He possessed an exceptionally smooth and well schooled voice which was noted for its silvery quality and individual beauty. He was a man of fine appearance, and an extraordinarily versatile actor. His position in America was comparable to that held by Jean de Reske and Caruso. Campanini's fame was somewhat harmed by the fact that he continued to sing after his vocal powers had waned.

CARRENO, MARIA TERESA, pianist, (b. December 22, 1853, Caracas, Venezuela; d. June 12, 1917, New York).

Maria Teresa Carreno, sometimes called the "lioness of the pianoforte," was ranked as the greatest woman pianist of her time.

Her first musical instruction was received from her father, the Venezuelan Minister of Finance. When nine, Maria made her debut in New York, then toured the United States. Between 1865-75 she played in concerts in Europe, then sang in opera with her husband, Giovanno Tagliapiatra; she conducted opera performances for three weeks in Venezuela in

1884 and in 1889 resumed her career as a pianist, soon establishing herself as the leading feminine artist of that period. As a piano virtuoso, she toured the United States and Europe for twenty-five years. Her last public appearance was in New York on December 8, 1916.

The San Francisco Evening Bulletin of January 29, 1899, noting her local concert series of that year, stated:

> "She is the best woman pianist who ever lived. Carreno was a wonder-child and is a wonder woman. She has literally grown up before the public, for she was in short skirts, a tiny child with appealing eyes, when she came here from Caracas, Venezuela. From Gottschalk she went to Rubinstein, and learned from the Russian master the art of piano necromancy. She too, can control the thunder of the storm, and in youth the impetuosity of her temperment was tremendous. Yet so stern has been her self-dicipline that Hans von Bulow was forced to confess that she was the only pianist of the fair sex he had ever heard play Beethoven in a satisfactory manner. Carreno can give her public the glory and glitter of a Liszt rhapsody, and then with philosophic calm read a Bach figure or interpret the intellectual content of a Beethoven sonata and picture the twilight and sultry splendors of Chopin. Her programmes are rich in variety, and various and versatile are her readings of Bach, Beethoven, Schumann, Liszt, Chopin and Brahms. She is eminently a progressive artist, having an instinctive horror of the rut, of the conventional, of main traveled thoroughfares. Her great vitality, warm heart and keen brain give her enormous advantages over the mere virtuoso, while her brilliancy of style, dash and remarkable technic stamp her as the pianist born to wear the purple."

Carreno was married four times; in 1872 to the violinist Sauret, in 1875 to Giovanno Tagliapiatra, in 1892 to the pianist Eugene d' Albert, and in 1902 to Arthur Tagliapiatra, brother of Giovanno.

Aside from singing, conducting, and piano playing, the tremendous virtuosity of this woman included also the composition of a string quartet, numerous piano pieces and etudes, and the Venezulean National Anthem, written in 1883 for the Bolivar Centenary. She died in New York City, June 12,1917, and in 1938 her ashes were transferred to Venezuela.

CARY, ANNIE LOUISE, contralto, (b. October 22, 1841, Wayne, Maine; d. April 3, 1921, Norwalk, Connecticut).

Annie Louise Cary, descendant of an old New England family, indicated her musical talent at an early age and was sent to Portland, Maine to study then to Boston where she was a pupil of Lyman Wheeler and J. Z. Weatherbee. In 1866 she went to Italy where she studied with Giovanni Corsi for a time, then went to Copenhagen, where she made her debut. After appearing in Brussels she studied during the winter of 1869-70 under Maurice Strakosch and Bottisini. In 1870 she returned to the United States under a three year contract with Max Strakosch. As assistant to Nilsson, she made her American debut September 19, 1870 at Steinway Hall, New York. In 1873 she sang Amneris in the first American production of Aida.

In 1877 she toured the nation with the Grau Opera Company and made her first San Francisco appearance with Clara Louise Kellog, contralto, September 10, 1877, at the Baldwin Theatre in the first of a series of concerts and operatic performances. The Evening Bulletin of September 11, 1877, wrote of the first Kellog-Cary concert:

> "A large and fashionable audience assembled last night to witness the first appearance of two of the most distinguished singers, Miss Clara Louise Kellog and Miss Annie Louise Cary. Both are American, not only by birth but by education, and both have achieved fame in Europe as well as at home....Miss Cary has just returned from triumphs in Russia...and if the prolonged applause and the profusion of flowers accorded to Miss Kellogg seemed a little artificial compared with the genuine enthusiasm which Miss Cary excited, the difference may be accounted for on personal rather than artistic grounds.
>
> "Miss Cary opened in the scene and aria O Don Fatale, from Don Carlos, in which her noble contralto voice and broad style were shown to advantage, and elicited tumultuous applause. After two refusals she sang for an encore Old Folks at Home, a song which never should be heard outside of a minstrel hall, but for which some prima donnas have an unaccountable fancy. Her rendering of Kathleen Mavourneen, and for an encore Coming Thru the Rye, awakened no less enthusiasm than her first song, and her place in the affections of our public is evidently established."

A few years after her appearances in San Francisco, Anna Louise Cary was afflicted with a throat ailment that ended her career; her last operatic appearance was in Philadelphia in 1881. The following year she married Charles Monson Raymond. Thereafter the singer devoted her life to philanthropy.

CARUSO, ENRICO, tenor, (b. February 25, 1873, Naples, Italy; d. August 2, 1921, Naples, Italy).

Most famous and best beloved of all tenors was Enrico Caruso, whose genius made him the idol of all who heard him; his complete freedom from professional jealousy and his democratic generosity to young singers made him loved by all who met him. His early death was mourned by millions of people. Persons today, speak of Caruso as though he were still alive.

In his youth Enrico Caruso, like his father, was a mechanic and won praise for his industry, although from the time he was a small boy he found time for singing, mostly in church choirs. His great possibilities were recognized by Guglielmo Vergine, Italian singing master, who was Caruso's principal teacher. The tenor made his debut in 1894 at the Theatre Bellini in Naples. By the beginning of the century Caruso had created the tenor roles in Franchetti's Germania, Giordano's Fedora and Cilea's Adriana Lecouvreur. He appeared in the large cities of Italy, South America and Russia. His fame became international in 1902, when with Melba, he had a brilliant success in La Boheme at Monte Carlo.

Shortly thereafter he appeared at Covent Garden, London, again in La Boheme and in a memorable series with Melba and Renaud in Rigoletto. Caruso made regular appearances at Covent Garden until 1907 and from 1913 until the World War intervened.

Caruso was brought to America in 1903 under the aegis of Conried, manager of the Metropolitan Opera House of New York. Most of his life was spent here. He developed from the gifted singer of great vigor and powerful voice to the unequalled artist of his Eleazar in La Juive, which he first sang in 1919.

Two years after his debut in America, Caruso made his first San Francisco appearance April 16, 1905 at the Opera House as the Duke in Verdi's Rigoletto. The Argonaut

printed the following critique, which is indicative of the enthusiastic reception accorded the great tenor:

> "Caruso's triumph was complete and sensational. He is the possessor of a voice that is a rare combination of excellent qualities and is admirably fitted for the leading parts in the Italian singing dramas. His voice is tender and lyric, and again he is forceful and dramatic. He can express vocally any of the qualities of tone necessary in the interpretation of these works. After he had sung gently and musically for a time, he surprised his auditors by his enormous power. His voice rang out like a trumpet in the climaxes, and he was easily heard above the entire chorus. Once heard, Caruso's voice is not forgotten. It has an individual quality that causes it to fix itself clearly in the memory. Fortunately, the quality is pleasing. He does not save his voice, but gives his best whenever there is an opportunity to sing. This voice has all the freshness and the tonal purities of youth. It does not as yet show any signs of wear."

A year later, San Francisco once again heard Caruso's glorious voice. The opera was Carmen; it was the second night of the opera season, April 17, 1906. Olive Fremstad sang Carmen; Abbot, Micaela; Josephine Jacoby, Mercedes; Bernard Bergue, Zuniga; and Enrico Caruso, Don Jose. All society turned out to hear the idol who had so completely won their adulation the previous April.

Among the opera program advertisements was one which read "Studebaker furnished 90 percent of the carriages you'll see at tonight's opera." A few hours after the owners of the Studebaker carriages had returned in them to their homes on Nob and Russian Hills, the disastrous San Francisco earthquake and fire occurred.

Numerous legends exist concerning Caruso's part in the great catastrophe. Caruso took note of these at their inception and shortly after the event told of his experiences. First printed in the London Sketch, Caruso's account of what he did and what he saw on the fateful 18th and 19th days of April 1906 was reprinted in the Theatre Magazine of July, 1906 under the title, Caruso on the Earthquake:

> "You ask me to say what I saw and what I did during the terrible days which witnessed the destruction of San Francisco? Well, there have been many accounts of my so-called adventures published in the American newspapers

and most of them have not been quite correct. Some of the papers said I was terribly frightened, that I went half crazy with fear, that I dragged my valise out of the hotel into the square and sat up on it and wept; but all this is untrue.

"I was frightened, as many others were, but I did not lose my head. I was stopping at the St. Francis Hotel* where many of my fellow-artists were staying and very comfortable I was. I had a room on the fifth floor, and on the Tuesday evening, the night before the great catastrophe, I went to bed feeling very contented. I had sung in Carmen that night, and the opera had gone with fine 'eclat.' We were all pleased....

"But what an awakening! You must know that I am not a very heavy sleeper. I always wake early, and when I feel restless, I get up and go for a walk. So on the Wednesday morning early I woke up about five o'clock, feeling my bed rocking as though I am in a ship on the ocean, and for the moment I think I am dreaming that I am crossing the water on my way to my beautiful country, and so I take no notice for the moment and then, as the rocking continues, I get up and go to the window, raise the shade and look out, and what I see makes me tremble with fear. I see the buildings toppling over, big pieces of masonry falling, and from the street below I hear the cries and screams of men and women and children.... My valet comes rushing in quite cool, and without any tremor in his voice, says: 'It is nothing.' But all the same he advises me to dress quickly and go in the open lest the hotel fall and crush us to powder. By this time the plaster on the ceiling has fallen in a great shower, covering the bed and the carpet and furniture and I, too, begin to think it is time to 'get busy.' My valet gives me some clothes; I know not what the garments are, but I get into a pair of trousers and into a coat and draw some socks on and my shoes, and every now and again the room trembles so that I jump and feel very nervous....

"Then we ran down the stairs and into the street, and my valet, brave fellow that he is, goes back and bundles all my things into trunks and drags them down six flights of stairs and

* This is Caruso's belief; Palace Hotel was the place he stopped on April 18, 1906.

out into the open, one by one. While he is gone back for another and another, I watch those that have already arrived, and presently someone comes and tries to take my trunks, saying they are his. I say, 'No, they are mine,' but he does not go away. Then a soldier comes up to me. I tell him that this man wants to take my trunks, and that I am Caruso, the artist who sang in Carmen the night before. He remembers me and makes the man who takes interest in my baggage 'skiddoo,' as Americans say.

"Then I make my way to Union Square, where I see some of my friends, and one of them tells me that he has lost everything except his voice but he is thankful that he has still got that. And they tell me to come to a house which is still standing: but I say, houses are not safe, nothing is safe but the open square and I prefer to remain in a place where there is no fear of being buried by falling buildings. So I lie down in the square for a little rest, while my valet goes and looks after the luggage, and soon I begin to see flames and all the city seems to be on fire. All the day I wander about, and I tell my valet we must try and get away, but the soldiers will not let us pass. We can find no vehicle to take our luggage, and this night we are forced to sleep on the hard ground in the open. My limbs ache yet from so rough a bed.

"Then my valet succeeds in getting a man with a cart, who says he will take us to the Oakland Ferry for a certain sum and we agree to his terms and pile the luggage in the cart and climb in after it, and the man whips up his horse and we start. We pass terrible scenes on the way; buildings in ruins, and everywhere there seems to be smoke and dust. The driver seems in no hurry, which makes me impatient at times, for I am longing to return to New York; where I know I shall find a ship to take me to my beautiful Italy and my wife and my little boys.

"When we arrive at Oakland, we find a train there which is just about to start, and the officials are very polite, take charge of my luggage, and tell me to get on board, which I am very glad to do."

He returned to the Metropolitan Opera House where he appeared in 36 roles during his years there. Vocally he was the supreme Rhadames in Aida, although the public generally preferred his Canio in Pagliacci in which he indulged his love of horseplay.

Unfortunately for his style, he was addicted to emotional excesses, and the "Caruso sob" often marred the melodic line otherwise beautifully sung, detracting rather than adding to the natural pathos of his voice. Often he was guilty of the coup de glotte (glottis stroke), though when he chose to sing quietly and lyrically he produced a flow of golden tone that enchanted even the most meticulous of critics. He developed great skill as an actor, chiefly in character portrayal, and he had uncommon skill in make-up, but was never a romantic figure as a young lover.

Between engagements Caruso lived in his native city of Naples from 1915 until his death there August 2, 1921. He was given a funeral befitting a king. A huge candle was made which, burning on August 2nd of each year, is designed to last for a thousand years.

DAMROSCH, WALTER JOAHNNES, conductor and composer, (b. January 30, 1862, Breslau, Germany).

Walter Johannes Damrosch is the son of Leopold Damrosch, famous conductor of an earlier period. Born in Germany in 1862, he came to America with his father in 1871. He studied with his father and with Rischbieter, Urspruch, and Von Bulow. In 1881 he became conductor of the Newark (N.J.) Harmonic Society, and in 1885 succeeded his father as musical director of the Oratorio Society and Symphony Society of New York, and as assistant conductor of the German Opera Company.

Damrosch presented Parsifal in concert form in 1896 for the first time in America; in 1894 he organized the Damrosch Opera Company which toured the United States for five seasons presenting Wagner operas and his own work, The Scarlet Letter. He reorganized the Symphony Society of New York in 1903 and remained its conductor until it merged with the New York Philharmonic in 1928.

Walter Damrosch is best remembered in San Francisco for conducting the famous Damrosch-Ellis Grand Opera Company season in 1898 at the California Theatre, and the season of operatic concerts in 1900, both highly successful. Nellie Melba and Campanini were the stars under the baton of Damrosch during the opera season, while Bispham and Gadski were

the leading singers in the concert series. The San Francisco Evening Bulletin of April 14, 1898 records the reception of the opera company.

> "No better indication of the absorbing interest evinced by the music-loving public of this city in the coming of Mme. Melba and the Damrosch-Ellis Opera Company to the California Theatre could have been asked than the presence of the long line of anticipating seat-holders for the season of grand opera who gathered at the doors of the California Theatre long before daylight this morning.
>
> "It has been years since the public interest in the coming of a great artist has been so strongly manifested as was apparent this morning when the box office window opened, and the treasurer of the theatre faced a pushing, surging crowd, all anxious to be first at the window...."

Walter Damrosch has been a musical pioneer in many ways. He was asked by General Pershing during the World War to reorganize the American bands. In 1920 he accepted the official invitation of France, Italy and Belgium to tour Europe with the Symphony Society of New York. This was the first European tour undertaken by an American orchestra. He became a pioneer in radio in 1925 when he conducted the Symphony Society of New York in the first symphonic concert ever to go over the air. Upon his retirement from the society in 1928, he became music counselor for the National Broadcasting Company.

The compositions of Walter Damrosch include four operas of which The Scarlet Letter (Damrosch Opera Company, 1894) and Cyrano de Bergerac (Metropolitan Opera House, New York, 1913) are the best known. Incidental music includes Electra (New York, 1916) and Medea and Iphigenia (produced at Berkeley, California, 1915); four choral works, a chamber sonata for violin and piano, and the songs Danny Deever and Mandalay. His most recent operatic work, The Man Without a Country, was performed at the Metropolitan in 1937.

As a result of his visits to San Francisco, Walter Damrosch learned to appreciate the music consciousness of the city by the Golden Gate. He is quoted in the Argonaut of December 30, 1901, as follows:

> "Walter Damrosch thinks that San Francisco, for its size, is the most remarkable opera city in America. He says: 'The fact that thirty successive performances can be given here to large

audiences is astonishing. No other city but New York gets more than half as many performances. New York has its three million people to produce audiences for eleven weeks. San Francisco supports opera for nearly four weeks. Chicago, Boston, St. Louis, and all the larger cities are measured for no more than two weeks of grand opera. San Francisco is naturally and tempermentally a musical city. What it needs is a good orchestra, and concerts during the winter to develop its musical life."

EAMES, EMMA, soprano (b. August 13, 1867, Shanghai, China).

At the age of five Emma Eames was sent from China to the home of her grandmother in Portland, Maine, by her father, an American attorney. She studied voice under Clara Munger in Boston (1882)and made her first operatic appearance in that city as Marguerite in a scene from Faust. After receiving instruction in the Delsartian system from Annie Payson Call,she was taken by her mother to Paris where she studied two years (1886-88) with Mathilde Marchesi. The following year she made a successful appearance as Juliette at the Paris Opera, sang there for two years and then filled an engagement at Covent Garden, London. She made her debut at the Metropolitan Opera House, New York, December 14, 1891, as Juliette.

Ten years later she made her first San Francisco appearance and was acclaimed "a great artist, with a plain American name," by the Chronicle of November 11, 1901:

"Emma Eames, a great artist, with a plain name, came last night and captured San Francisco, 'to have and to hold.' There has never been so much glamour thrown around her as there has been around the foreign singers, and it was all to her gratification last night, for it made her appearance all the more of a triumph. It did not take her very long to win the house, and from the first she was the heroine of the evening. Not because the others were less artistic or impressive than before, but because she was new and an American, and went even beyond the anticipations, for we still have a vague impression that will not down that prima donnas don't grow in America. The new note in Lohengrin last night was Mme. Eames, who sang Elsa. It was a

note of purely poetic quality,clear and spirituelle,graceful and altogether charming. A clear not over warm voice, but sympathetic and full, of high poetic melody, admirably modulated and magnetic to an unusual degree, managed with the simplest ease, it was like a beam of pure white light in the tone colors of Lohengrin, so rich in them, the tone colors of the forceful De Reszke. Something very attractive too was the sympathic contrast between the clear, penetrating soprano and the warmer tenor of Van Dyck. It was altogether the most effective cast of Lohengrin we have had here. It seemed as if Eames gave a keynote that tempered the whole performance and brought it into poetic line.

"There were a great many recalls at the close of each act. A determined attempt to call Mme. Eames out by herself to receive the ovation due an American prima donna did not succeed. But she has established herself, and the desire to hear her during the season will practically insure crowded houses whenever she sings."

In 1909 Emma Eames suddenly announced her retirement from the stage and thereafter appeared chiefly in concerts. She again sang in San Francisco October 24,1911. Early in her career she married the painter Julian Story, divorced him in 1911;married Emilio de Gorgoza, baritone, with whom she appeared in joint recitals in many cities. She is the author of Some Memories and Reflections.

EDDY, CLARENCE, organist, (b. June 23,1851, Greenfield, Massachussetts; d. January 10, 1937, Chicago, Illinois).

Of American organists, Clarence Eddy was one of the best known. His musical education began at Greenfield, Massachusetts, and continued with Dudley Buck at Hartford, Connecticut. In 1871 he went to Berlin to study organ under Haupt and piano with Loeschhorn. Four years later he established himself as organist at the First Congregational Church in Chicago, a post he retained throughout the remainder of his life.

Few organists make extended tours, but Eddy made frequent tours of Europe and America and in 1879 he gave a series of 100 organ recitals in Chicago without repeating a single work.

San Francisco was included in the itinerary of three of Clarence Eddy's American tours. His first appearance was August 26-27, 1887, when assisted by Herman Brandt, he played in recital at the Metropolitan Temple. On September 4-5,1890, he returned to inaugurate the new $10,000 organ presented by Mrs. Charles B. Alexander to the First Congregational Church at Post and Mason Streets. This organ, built in Boston, was said to be the largest and finest on the Pacific Coast. He returned again on Palm Sunday, April 11, 1897, to preside at the organ in Grace Church, and on Easter played both mass and vespers in St. Ignatius Church.

Much of Clarence Eddy's recognition was gained by his console recitals and by his many appearances as guest organist at expositions. Some of Eddy's most notable exposition appearances included the Vienna Exposition in 1873, the Philadelphia Centennial in 1876, the Paris Exposition in 1889, the Chicago World's Fair in 1893, Buffalo in 1901, St. Louis in 1904, Jamestown in 1907, and the San Francisco Panama Pacific International Exposition in 1915. In 1882 and 1885 Clarence Eddy published The Church and Concert Organist, two volumes of organ music which are notable contributions in their field.

FREMSTAD, OLIVE, soprano (b. 1870, Stockholm)

Olive Fremstad began her musical career as a small child when she played the harmonium at revival meetings conducted by her father, a physician-evangelist. Later her family migrated to Minnesota and there she studied piano and made her concert debut at the age of twelve. For a time she was a church organist and at sixteen was soprano soloist in a Minneapolis church and made occasional operatic appearances, her first being as Lady Sophie in Patience with the Boston Ideals. She went to New York in 1890 and worked as an accompanist in F. E. Bristol's studio in exchange for her lessons.

Because of the range of her voice she was trained as a contralto. After singing for a time in St. Patrick's Cathedral she appeared under Zorrahu in Boston in 1892, then toured with Seidl. From 1893-95 she was in Berlin as a pupil of Lili Lehmann, who trained her for a soprano after deciding her voice was not contralto. Soloist at the Cologne Festival under Franz Wullner and for three seasons with the Cologne Opera, in 1897 she made her London debut as Venus in Tannhauser later making guest appearances in Vienna, Antwerp and Amsterdam. For three years from 1900 she was with the Munich Opera and appeared in seventy mezzo-soprano and contralto roles.

She made her American debut at the Metropolitan in November 1903. A year and a half later she came to San Francisco with the Conried Opera Company and made her first appearance here April 7, 1905 as Kundry in Parsifal, a part she first sang in December, 1904, less than a year after its first performance outside of Bayreuth. Josephine Hart Philips, music critic of the San Francisco Argonaut, in the April 17, 1905 issue of the weekly, tempered an uncomplimentary evaluation of the artist's performance with very faint praise:

> "Miss Fremstad's appearance as Kundry in the second and third performances excited much interest. The young Swedish-American is a woman of attractive appearance and fine form, but not of positive beauty. Her voice is a mezzo-soprano rich and dramatic in tone, but the higher notes in Kundry's music put it, so to speak, on tiptoes. Miss Fremstad was something of a disappointment in the scene of incantations. Her singing was tame and failed to convey an idea of the loathing and passionate rebellion with which Kundry obeyed the dictates of her demoniac master. But in the scene of temptation, her voice gathered warmth and meaning, and richly enhanced the sense of physical seduction. As yet however, Miss Fremstad's powers, both vocal and histrionic, are not fully matured. Her voice is noticeably uneven and occasionally threatens to break. She is not yet able to supplement action and gesture with the facial expression to correspond, so that Kundry seemed almost indifferent while lying on her couch in the garden scene."

Fremstad sang Carmen March 4, 1906, to Caruso's first Don Jose, the part given in San Francisco's Grand Opera House by the great tenor a little more than a month later on the eve of the San Francisco earthquake and fire. Isolde, her greatest role, she first sang New Year's Day, 1908. She appeared in opera and in recital until January 19, 1920, when she made her last appearance at Aeolian Hall, New York. She was twice married, in 1906 to Edson W. Sutphen, whom she divorced in 1911, and in 1916 to her accompanist, Harry Lewis Brainhard.

OLE BULL'S FAREWELL

CONCERTS

IN SAN FRANCISCO,

Wednesday, Thursday and Friday Evenings

Feb. 23d, 24th and 25th,

PREVIOUS TO HIS DEPARTURE FOR THE EAST.

Programme for Thursday Evening, Feb. 24, 1870

1. **Solo, Piano,** ... { *A. Airs from "Martha,"* / *B. Galop,* "The Shooting Star." } ..... HOFFMAN

   Edw. Hoffman.

2. **Scena ed Aria,** ..... *"Traviata,"* ..... VERDI

   Wm. Macdonald.

3. **Largo posato e Rondo capriccioso,** ..... OLE BULL

   OLE BULL.

4. **La Separazione** .... ROSSINI

   Miss Hattie Safford.

5. **Witches' Dance** ..... PAGANINI

   OLE BULL.

PART SECOND.

1. **Solo, Piano,** .... *"The Mocking Bird,"* (by request,) ..... HOFFMAN

   Edw. Hoffman.

2. **Ballad** ....

   Miss H. Safford.

3. **Barcarole** ..... *"The Fair Enchantress,"* (by request,) .... MAEDER

   Mr. Wm. Macdonald.

4. **Polacca Guerriera** ..... OLE BULL

   OLE BULL.

5. **Duett** .... *"Qual Mare qual Terra,"* ..... VERDI

   Miss Safford and Mr. Macdonald.

Doors open at 7, Concert begins at 8 o'clock.

The Piano used at these Concerts is a "Knabe," kindly furnished by his Agent, R. Washburn San Francisco.

TICKETS .... ***ONE DOLLAR***

Reserved Seats 50 cents extra; for sale at Eaton's Music Store, 138 Montgomery St.; at Rosenberg's Music Store, corner Kearny and Sutter Streets, and at the door of the Hall on the evening of the Concert.

J. Jay Watson, Agent. **Alexander Bull, Business Manager.**

SUNDAY EVENING, GRAND SACRED CONCERT AND POSITIVELY LAST APPEARANCE OF OLE BULL IN SAN FRANCISCO.

Commercial Steam Printing House, 517 Clay St.

GABRILOWITSCH, OSSIP SALOMONOVITCH, pianist and conductor, (b. February 7, 1878, St. Petersburg, Russia; d. September 14, 1936, Detroit, Michigan).

He was better known in America than in Europe, having made frequent visits between 1900 and 1914. When he became an American citizen and settled in New York in 1914, his name was well-known to concert-goers.

Ossip Gabrilowitsch showed musical aptitude at the age of four, and at six, upon the advice of Anton Rubinstein, began study of the piano. Rubinstein assumed the direction of his musical education. From 1888 until 1894 he studied piano at the St. Petersburg Conservatory under Rubinstein and Tolstoff; for the next two years he studied composition with Leschetizky. He began his career as a virtuoso in October 1896 with a concert at Berlin, which was followed by successful tours of Germany, Austria, Russia, France, and England before his first visit to America in 1900.

The impression of Gabrilowitsch's excellence as a pianist was first made in 1900. This was deepened by his subsequent tours in 1901, 1903, 1906, 1909, and 1914. His series of six historical concerts illustrating the development of the piano concerto from Bach to the 20th century was one of his noteworthy achievements.

Notices of one Gabrilowitsch appearance in San Francisco are quoted in part from the San Francisco Chronicle:

> "Daniel Frohman has sent to this city Ossip Gabrilowitsch, a young Russian pianist whose playing was one of the musical sensations of Paris last season. He will give three recitals here at the Alhambra Theatre." (Jan. 26, 1903)

> "Gabrilowitsch, the Russian pianist, called out a large audience for his concert given yesterday afternoon at the Alhambra Theatre, and was accorded a rousing reception. He opened his programme with the Variations and Fugue on a Handel Theme by Brahms. To this stolid, chaste theme Brahms gave life and vivid color, and Gabrilowitsch presented it adequately. He brought out the sentiment in the next number, Beethoven's Sonata in A flat major, and his pianissimo was effective and caressing. Leschetisky's Toccata in D minor was one of the notable selections of the afternoon. It was played in a wonderfully sprightly, elastic style." (Feb. 8, 1903)

In 1909 Gabrilowitsch married the contralto, Clara Clemens, daughter of Samuel L. Clemens (Mark Twain), and frequently appeared with her thereafter in joint recitals.

From 1910 to 1914 Gabrilowitsch conducted symphony concerts in Munich. From 1918 until his death in 1936 he conducted the Detroit Symphony Orchestra, an organization which he built up to its present high level. Coincidently with his activity as conductor, he continued his annual recital tours of the United States. His playing was many sided, often of a more reflective than dramatic nature. His fiery Russian temperment frequently came to the fore, and the surging power of his performance astonished his audience.

GADSKI, JOHANNA EMILIA AGNES, soprano, (b. June 15, 1872, Anclam, Pomerania; d. February 23, 1932, Berlin, Germany).

Frau Gadski, particularly in the realm of Wagnerian opera, was one of the most famous of all German operatic sopranos. Of the Wagner roles Elsa, Senta and Elizabeth were most notable. In the French and Italian repertoire she also interpreted several roles --notably Santuzza, Valentine, and Aida -- with tremendous effect.

In her eighth year Gadski began to study with Frau Schroeder-Chaloupka at Stellin, and at the age of seventeen made her debut in Berlin at the Kroll Opera. Engagements at various German and other continental cities followed, and on March 1, 1895, she made her American debut as Elsa in Lohengrin with the Damrosch Opera Company in New York. The highest point in her three seasons with Damrosch was her creation of the role of Hester Prynne, in Damrosch's The Scarlet Letter.

Gadski was first heard in San Francisco in January 1899 when she was on tour with the Ellis Opera Company. The following year in February, Gadski and Bispham came to San Francisco as the leading singers in a series of Damrosch concerts. The Argonaut of March 19, 1900, was critical:

> "Mme. Gadski, who has so many points in her favor, is a singer without magnetism and unable to fulfill the requirements of the master's artistic demands....She has a cold, large, splendid voice, and a cold, fine, limited temperment. The music of Elizabeth seemed to suit her best in its pure, transparent spirituality, and she sang the appeal to the Minnesingers, not with the grand, selfish passion that Materna made thrill through it, but with a sweet, maidenly plaintiveness. Throughout all her work in this opera there was a chill, austere beauty."

In November of the same year Gadski returned to San Francisco with Maurice Grau's Metropolitan Opera Company. The Argonaut of November 19, and December 3, 1900, records her tremendous success, reversing its previous judgement:

> "Never in the history of San Francisco's music annals has such a galaxy of world-renowned singers been heard here in one season. With the exception of Melba, Gadski, and Nordica, the reputation of such artists as Mme. Schumann-Heink, Susan Strong, Van Dyke, Edouard de Reszke, Saleza, Plancon, has already preceded them.
>
> "In Gadski we have an ideal Elizabeth. She has something both in her individuality and temperament which peculiarly fits her for the part, and her voice is singularly sweet and sympathetic. The manner of her entrance in the singer's hall was beautifully in keeping with the character of the pure Elizabeth's newly found happiness, and one recognized almost at once that this blonde German songstress, with the face of an artist, was the woman for the part. And so it proved to be, for the whole impersonation from a musical, a histrionic, or a temperamental point of view, was singularly in keeping.
>
> "Through a wall of wild-eyed, determined people, guarding every vantage step of precious space from which they might best view the presentation of Lohengrin, we struggled....
>
> "Beautiful as was Gadski's portrait of Elizabeth, it does not seem possible that she could exceed in any of her portrayals the poetic sympathy with which she invested the character of Elsa."

Throughout most of her artistic life Gadski was associated with the New York Metropolitan. She was noted in 1898 for her work in such roles as Brunnhilde and Isolde; during 1904-06 she toured America as a concert singer, and in 1907 was re-engaged at the Metropolitan where she remained until the close of the season in 1917. The Argonaut of February 24, 1906, reports one of her later concerts in glowing terms:

> "She opened with an aria from Beethoven's Fidelio, giving it with those great, abundant gushes of splendid tone of which only soprano voices like hers, with a rich mezzo strain, are

capable. But in spite of the fine musicianship with which her delivery of this dramatically striking number was illumined, it was with the Brahms Slumber Song that she first struck fire from the audience. Mme. Gadski sang it with wooing tenderness, the rich abundance of her voice irresistibly lovely, causing the delicious lullaby to steal anew into the heart, like memories of childhood revived....She is an artist of exceptional ability in the rare intelligence of her interpretation, the dramatic fire, the exaltation, or the tenderness of her expression and the technical excellence of her execution. So flexible is her art that it seemed when the evening was over, as if she had half a dozen voices, so various are the colors, the expressions, the emotions with which she can change her tones."

Frau Gadski was equally as famous in Europe as she was in America. She sang at Covent Garden, London, in 1899 and 1901; at Bayreuth in 1899, and at the Wagner festivals in Munich in 1905-06. During the hysterical days of the World War when all German music was banned, Gadski sang French and Italian roles. During the war her husband, Hans Tauscher, whom she had married in 1892, was deported from the United States as an enemy alien. Gadski was decorated with the Order of King Ludwig for Art and Science.

GANZ, RUDOLPH, pianist, composer, pedagogue, (b. February 24, 1877, Zurich Switzerland).

Rudolph Ganz, naturalized Swiss-American, was one of the best known pianists of the first two decades of the twentieth century. Ganz first studied the cello and made appearances at the age of ten; two years later, as a pianist, he again gave public recitals. He made his debut as a mature artist with the Berlin Philharmonic Orchestra in 1899, and in the following year conducted that orchestra in the playing of his own symphony. At the age of twenty-three he became head of the piano department at Chicago Music College. Later, he gave many concerts in Europe and America. He conducted the St. Louis Symphony Orchestra in 1921-27, and since 1933 has been president of the Chicago Music College. He is the composer of 200 songs, piano, and orchestral works.

Ganz has appeared in San Francisco on numerous occasions, the first being in 1901 at the Alhambra Theatre with

Mme. Sembrich. He gave a series of piano recitals at the Columbia Theatre in 1919, and has appeared as guest conductor of the San Francisco Symphony Orchestra on several occasions, and of the Federal Music Project Orchestra in 1936.

He is married to Mary Forrest, concert singer.

GERSTER, ETELKA, soprano, (b. June 17, 1855, Kaschan, Hungary; d. August 20, 1920, Berlin, Germany).

America and San Francisco heard little of the beautiful coloratura soprano voice of the famous Hungarian singer.

Gerster studied in Vienna with Marchesi and in 1876 made her debut there as Gilda. Her debut was attended by so much success that her manager, whom she later married, won for her a most favorable contract to sing in Marseilles, Berlin, Genoa, Budapest, and London. She made tours of America in 1878, 1883, and 1887. It was on her second tour that she came to san Francisco with the famous Mapleson Company which included Patti, to whom she had to yield first place. The San Francisco Bulletin of March 11, 1884, praised her singing of Lucia.

> "The opera of Lucia di Lammermoor has not been sung in this city for twenty years so as to convey an idea of the beauties of the composition. It has frequently been put upon the stage, but always with fatal defects in some department of the performance. In the Mapleson troupe all the essentials are combined. The Lucia of Madame Gerster is such a realization of the ideal that an Edgar of the same rank could not be easily found. The audience had shown their appreciation of reputation by applauding Mons. Arditi when he took his seat at the head of the orchestra; it had given Madame Gerster a welcome that would have been derisive if bestowed upon a less renowned artist. For Gerster the opera afforded a series of triumphs which properly culminated in the mad scene. After this there could be nothing. The exquisite execution of Oh, Gioja Che Si Sente, followed by Spargi d' Amaro Pianto, left no future triumphs possible. The singer had grown steadily in favor with the audience until this, her closing scene, and as her last notes were dying away, a roar of applause ran through the building that must have filled the singer's soul with a sense of having fairly won the heart of her audience."

Etelka Gerster in 1896 opened her own school of singing in Berlin, which she conducted until 1917. In 1906 she published the Vocal Guide, a manual of singing.

GODOWSKY, LEOPOLD, pianist and composer, (b. February 13, 1870, Vilna, Russian Poland; d. November 21,1938; New York).

He received part of his early training with Camille Saint-Saens,but his studies were often interrupted by concert tours, the first of which took him through Poland and Russia when he was but nine years of age. Another tour, in 1884, brought him to America. In 1890 he returned here and remained a number of years as a teacher in the Broad Street Conservatory in Philadelphia, and later at the Chicago Conservatory. After his Berlin debut in 1900 he remained in that city for nine years as a teacher. Early in 1912 he came to America and later conducted master classes in San Francisco. Most of his creative work is for the piano, and includes 53 studies on Chopin Etudes, Renaissance (24 pieces), Phonoramas (Japanese Cycle), Triakontameron (30 pieces), three symphonic metamorphoses, and twelve works for violin. San Francisco first heard Godowsky in recital, January 21,1901, and almost yearly between 1916 and 1921.

HAMBOURG, MARK, pianist, (b. June 1, 1879, Bogutchar, Russia).

Mark Hambourg, brother of Jan and Boris Hambourg, first studied in London with his father, Michael, and then in Vienna with Leschetizky, making his debut as a child prodigy in 1888 with the Moscow Philharmonic Society. He toured Australia, Germany and America in 1895, 1897 and 1899-1900 respectively.

He gave his first concert in San Francisco as one of a concert trio that included Petschnikoff and Lachaume and was termed "the most striking of the three" by the San Francisco Bulletin critic in the April 19, 1900 issue of that paper:

> "There are none of the great pianists who excel him in spontaneity. His first number, Beethoven's Sonata Appassionata, op. 57, revealed in the performer a masterly comprehending mind and poetic feeling expressed with the most convincing force and energy. The composition is in the

grand style, yet sympathetic and emotional enough for a child to comprehend it. Under Mr. Hambourg's hands it glowed and spoke with a thousand tongues of beautiful sound.

"The numbers from Scarlatti showed technical finish more than anything else, and in the melodie from Gluck's Gambati, Mr. Hambourg showed some inferiority to Paderewski and De Pachmann, who play compositions of this order with a more manifold finesse of expression, a greater richness and variety of idea. But nothing could have been better than the young pianist's rendering of the Paganini-Brahms variations. Such spirit, such effortless, tireless brilliancy, such tremendous waves of gorgeous tone-color, such dashing, bounding life! And yet not a suggestion of the pounding and hammering which an artist of coarser temperament would give to a composition with such opportunities for display in execution."

HOMER, LOUISE, (nee Louise Beatty), contralto (b. April 28, 1871, Pittsburgh).

Louise Homer, daughter of a clergyman, first studied singing in Philadelphia and then under William L. Whitney in Boston. There she studied theory with Sidney Homer, whom she married in 1895. With him she went to Paris where she was a pupil of voice under Fidele Konig and of acting with Paul Lherie. Shortly after her debut as a concert singer she made her first operatic appearance at Vichy in La Favorite as Leonora, sang in France and Belgium and in May, 1899 appeared as Amneris at Covent Garden, London. Beginning in the fall of that year, she made more than 100 appearances in eight months at the Monnaie in Brussels, then returned to Covent Garden, where she made her first appearances in German roles.

Her Metropolitan debut was made as Amneris in San Francisco November 14, 1900 while the company was here on a preliminary tour of the nation.

Sidney Homer, who was ill in New York at the time was unable to be with his wife in her American debut, later wrote of this event in his book My Wife and I.

"Her debut was a grand success. There is no city in the world more frankly appreciative or more

hospitable than San Francisco. She (Louise Homer) sang Amneris, and I heard much about that evening when we were in San Franicsco a year later

"The San Francisco papers with their pictures of my wife and other members of the company, and their long articles, were a joy in that little room."

One of the articles that particularly pleased Homer -- one by Ashton Steven in the San Francisco Examiner of November 15,1900 -- made a prophecy that was richly fulfilled by Louise Homer's subsequent career:

"Madame Homer.. hails from plain Pittsburgh, but pipes a rich warm contralto that need not make the most fastidious American ashamed of his nationality.

"Miss Homer -- Pittsburgh does not blend with Madame -- presented a strong urgent Amneris, good to hear and good to look upon. This is the first time I have heard Miss Homer, and possibly the first time you have heard of her, but remember the name, it is going to spell something big during the next few years, given the chance it had last night. She has personality and presence, dramatic tact exhorbitant, and a finely poised voice that is broad and mellow. Miss Homer's Amneris was a surprise and a success."

Following her triumphant appearance here, she made her New York debut as Amneris a month later. When Caruso made his American debut November 23,1903, as the Duke in Rigoletto she sang the part of Madalena; later her Delilah to Caruso's Samson marked a high point in her career. Her Orfeo under Toscanini's baton in 1910, was probably her most famous performance. In that year she encountered the opposition of admirers of the French contralto Marie Delna when she appeared with the Metropolitan Company at the theatre du Chatelet as Amneris and only her poise and splendid singing, which routed the trouble-makers, prevented a riot.

She was a highly successful concert artist. For a time she appeared in joint recitals with her daughter Louise Homer Stires, soprano. She remained with the Metropolitan Company until 1919, then sang for three years with the Chicago Company and was a guest artist of that Company for the four subsequent years. In December, 1927 she returned to the Metropolitan in a performance of her famous part Amneris and a year later appeared there in Il Trovatore. She has six children.

JOSEFFY, RAFAEL, pianist, (b. July 3, 1852, Hungary; d. June 25, 1915, New York City).

Rafael Joseffy, one of the most brilliant pianists of his period, arrived in San Francisco, October 6, 1881, for a series of eleven concerts. He introduced a new style of piano playing which met with both approval and criticism. In reviewing his first appearance in San Francisco the critic of the Argonaut, October 15th issue wrote:

> "Herr Rafael Joseffy, the Hungarian Pianist now in this city, occupies a peculiar and enviable place in the realms of musical art. To classify him exactly, Joseffy is an outgrowth and result of what is known as the Romantic Movement of 1830. Franz Liszt is one of the few living representatives of that great upheaval of ideas, and Chopin and Berlioz were impressions of the same stirring epoch. To have heard Joseffy is to have listened to an executant whose method and manner are illustrations of the influences which wrought such a change in the school of pianoforte playing some fifty years ago, and it is to have listened also to a distinguished virtuoso. For whatever may be said by those fluent people who think this and advise that, in regard to force or breadth, or virility of playing, Joseffy is unquestionably a wonderful artist. He was welcomed to San Francisco on Monday evening by a large and brilliant audience in the Bush Street Theatre. Now, anybody can go to a concert, but it is not often that everybody seems to know how to enjoy one, as everybody did on this occasion. There was a grateful and well-bred silence for one thing; absorbed attention, for another; and a large share of that enthusiastic homage which is deservedly paid in advance to real genius. It was fitting that we should have first heard Joseffy in a composition of Chopin's; for in a description of his playing all the words which express the style and peculiarity of that sensitive and poetical writer spring to the pen. Indeed one might say that Joseffy was born to interpret Chopin. The first notes of the graceful allegro which is the opening movement of the E Minor Concerto given that evening, fell upon the ear with the delicacy and dreamy charm attributed by tradition to the playing of Chopin himself. Not a measure followed however vigorous and brilliant the passage which lacked the

> light velvety touch and the soft, rounded, finished tones justly counted among the chief fascination of Joseffy's marvelous skill. Some one had called him the 'pianissimo pianist.'"

The critic continued by commenting on Joseffy's ability to hold his audience spellbound with his individual style of playing but pondered whether this rapt attention was possibly caused by the fact that Joseffy was considered one of the handsomest men ever to have visited San Francisco.

In comparing Joseffy to Louis Lisser, the same critic wrote in the October 22nd issue of the Argonaut:

> "Joseffy and Mr. Lisser play so much alike, too. They have the same quality of tone, the same roundness and elasticity of touch, and a thousand of the same little ways at the piano. I don't see, though, why it should not be so. Both studied with Oscar Raif, and they are of precisely the same school."

Rafael Joseffy began the study of the piano at the age of eight at Miskolez. Later he became a pupil of Brauer Conservatory. From 1868 to 1870 he studied under Karl Tausig at Berlin. He spent the summer of 1870 and 1871 at Weimar with Franz Liszt who, together with Tausig, exercised a deep influence upon his artistic development. He made his professional debut in Berlin in 1872 with marked success.

Joseffy arrived in the United States in 1879 and made his American debut in New York at one of Dr. Leopold Damrosch's orchestral concerts. He appeared later with the Philharmonic Orchestra, and with the Theodore Thomas Orchestra in many cities.

He made his home in New York, where from 1888 to 1906 he was professor at the National Conservatory. His playing gained in poetic insight and breath of conception as he advanced in years. While retaining all his technical power Joseffy also was a successful and influential teacher, and his book entitled School of Advanced Piano-Playing (1902) is an important work in its field.

After a brilliant career in his profession and as a teacher, Rafael Joseffy died June 25, 1915 at his home in New York City.

JUCH, EMMA, soprano, (b. July 4, 1863, Vienna; d. March 6,1939, New York City).

Emma Juch was born in Vienna while her parents, Austrians by birth although naturalized American citizens, were visiting that city. When she was two years old she was brought to the United States. Impressed by her ability after hearing Emma at a pupil's recital,her father, an accomplished musician, withdrew earlier objections and encouraged her to study singing.

She made her debut as Filina in Mignon in June,1881 at Her Majesty's Theatre in London where she remained for the three subsequent years under the management of Mapleson; then with Mapleson's Company she made her American debut October 21, 1881 at the New York Academy of Music, again as Filina. In 1884, under contract with the American Opera Company, she was unable to accept Dr. Leopold Damrosch's offer to sing for the Metropolitan Opera Company.

On June 6,1885,the San Francisco Argonaut reported:

> "Miss Emma Juch is to be one of the American prima donnas in the forthcoming school of American opera, to be founded in New York by Mme. Thurber, in which every singer is to be of American birth. Miss Juch has a large Eastern fame as a comprimaria."

She sang Senta in the Flying Dutchman, the soprano part in the Magic Flute and many other roles during her years with Mapleson, whose company was reorganized as the National Opera Company, and in 1889 as the Emma Juch Opera Company. The organization toured the United States, Mexico and Canada, coming to San Francisco in January, 1890. Emma made her first appearance here as Jemmy in William Tell at the Baldwin Theatre January 24, 1890. A year later she sang here in several operas between January 5 and January 24.

Shortly after her appearance here in 1892, in a season that opened May 4 at the Grand Opera House, the Juch Opera Company went out of existence and thereafter the singer confined her appearances to recitals, concerts and music festivals. Although she continued to sing privately for several years afterwards, she made her final public appearance with the New York Saengerfest in 1894 and shortly thereafter married Francis L.Wellman, then United States District Attorney.

KONTSKI, ANTONI, pianist, (b. Oct. 27, 1817, Kracow; d. Dec. 17, 1899, Novgorod, Russia).

Kontski studied under Beethoven, according to the San Francisco Argonaut of November 27, 1893, which described him as "the only living pupil of Beethoven"; he was a pupil of Field and studied in Berlin and St. Petersburg. In 1867 he established his home in London, where five years later his opera Les Deux Distraits was given. Later he was court pianist to the German Emperor.

When he came to San Francisco in 1893 his salon music had attained wide popularity and in a concert here November 20, 1893 at Union Square Hall he interposed one of his own compositions, The Awakening of the Lion, between two of Beethoven's works. On May 1, 1895, he gave his farewell San Francisco concert. The Argonaut of May 6 of that year described the event as follows:

> "Chevalier de Kontski, who will soon return to Berlin, gave a farewell concert last Monday afternoon at the residence of Mrs. F.M. Pixley. There was a large assemblage of ladies present at the concert, which was held in the large ball-room. The veteran pianist played delightfully, and received many floral tributes from his friends. He was ably assisted by Mrs. Dr. Spitzy, Mrs. Francis B. Edgerton and Mr. Noah Brandt in the presentation of the programme. After the concert Mrs. Pixley invited all present to the drawing rooms to meet Chevalier de Kontski, which they did, and wished him bon voyage."

DE LUSSAN, ZELIE, soprano, (b. December 21, 1863, New York).

Received her first training from her mother, Eugenie de Lussan, a voice teacher. After a debut in Boston in 1885, she was engaged by Mapleson for London appearances, making her debut as Marguerite in 1889, and for five years toured the British provinces with the Carl Rosa Opera Company. In 1894 she joined the Metropolitan Opera Company of New York where her Carmen particularly was a success. On February 4, 1895, she sang the role of Nanetta in the American premier of Falstaff. She remained with the Metropolitan until 1899. Later she sang in light opera with the Savage Opera Company, and with the Manners Company in England.

Mlle. de Lussan made her first San Francisco appearance in 1890 with the Ellis Opera Company. As Carmen she was an outstanding success, and music-lovers were delighted with her return to San Francisco in 1903. She arrived here on a concert tour, but the usual concert numbers brought little praise from the critics. Her Spanish songs, however, were heartily received. The music of Spain was her forte. Zelie de Lussan already had made over six hundred appearances in the United States in the title role of Carmen and received a great ovation when she again appeared in that role at the Tivoli Opera House. As Carmen, de Lussan was considered outstanding by San Franciscans.

The Argonaut of March 30 and April 13,1903, records the success of her San Francisco appearances:

> "Carmen with Zelie de Lussan in the title role, was a gala event at the Tivoli Opera House on Friday night. The popular prima donna had an enthusiastic reception, and her support was admirable...."
>
> "Zelie de Lussan in The Bohemian Girl has been drawing good houses at the Tivoli Opera House during the week. Her Arline is not such a brilliant creation as her Carmen, but her glorious voice is, nevertheless, heard in its happiest phases in the two or three vocal gems that constitute the charm of Balfe's popular opera. Aside from the rare quality of her tones and the flexibility of her voice, it is not often that we hear a singer who is blessed with such dramatic power and so striking a personality."

Mlle. de Lussan married Angelo Fronani, a pianist, in 1907 and retired from public life.

MACDOWELL, EDWARD ALEXANDER, pianist and composer, (b. Dec. 18, 1861, New York; d. Jan. 23, 1908, New York).

A San Francisco critic called MacDowell the "Whistler of American music." His works are highly valued for their poetic beauty and grandeur of conception. Like Whistler, Mac Dowell was an innovator of new composition effects which were well in advance of the contemporary field. Unlike many artists who break new and untried paths, he was highly appreciated during his lifetime.

Edward MacDowell came from a family of Quakers, of Scotch origin. His father, thwarted in his desire to become a painter, was most sympathetic to his son's extraordinary aptitude for music. Musical study began at the age of eight, with prominent Latin-American teachers. He was a student at the Paris Conservatoire from 1876 to 1879 under Savard in composition and Marmontel in piano. In the early eighties MacDowell taught in various European schools, becoming acquainted with Liszt, Raff, Debussy and Heymann.

In 1884 he married a former pupil Marian Nevins, and in 1888 went to Boston. There he taught, gave concerts, and occasionally played with the Boston Symphony and Theodore Thomas orchestras. Throughout the eighties he composed constantly; much of this was done at his little farm at Peterborough, New Hampshire.

In 1896 MacDowell accepted the Robert chair of music at Columbia University. This proved to be a mistake. The work was arduous and MacDowell was an individualist who could not understand university procedure. When MacDowell was absent during 1902-03, his sabbatical year, the president of the university reorganized the music department, and this led to MacDowell's resignation.

It was during this vacation that MacDowell visited San Francisco. The San Francisco Chronicle of January 11, 1903, praised his concerts in unqualified terms:

> "Edward MacDowell has captured musical San Francisco. His first appearance on last Thursday at the Steindorff Concert was a fitting introduction, and it was a privilege to hear America's honored composer at that time play his big concerto with good orchestral support, but it was infinitely more satisfactory to hear him in a programme composed almost entirely of his own creations, which was possible yesterday afternoon at the recital given in Steinway Hall, where was gathered an audience commensurate with the importance of the occasion.... A programme all MacDowell must always be acceptable. There is too much picturesque variety in the work of this American, honored at home and abroad, to make one dull spot in a recital. MacDowell's playing of this message from the north, his directions and the composition, classify him as the Whistler of the world of music. One is not conscious of the canvas and paint in a painting by Whistler. The result, meaningful, sincere and poetic, is all that obtrudes....

"There is a wonderful solidity in the musical foundations, the big chords which bolster up so many of MacDowell's compositions. In the beginning of the sonata which tells of 'Keltic tales of yore' he seems to build something like a Giant's Cause-way: the chords are of granite and close together. In due time came the crooning love story of the life of the far north, and then 'great Cuchullin's fall.' The Eagle, written by MacDowell on a verse from Tennyson, was absolutely captivating."

Misfortune followed MacDowell after his resignation from Columbia. He taught for a year, but in the spring of 1905 he showed signs of nervous exhaustion. This, specialists diagnosed as cerebral collapse. MacDowell Clubs were formed all over the country and benefit concerts were given to aid him. His body, during the two years before his death, was as one without a mind. The contributions of the many MacDowell Clubs went toward the founding of the MacDowell Colony at Peterborough. Today it is a summer refuge of artists, poets, composers and writers who go there to work in an atmosphere such as that in which Edward MacDowell wrote his first two sonatas, his Sea Pieces, and his later miniatures.

MARSICK, MARTIN PIERRE JOSEPH, violinist, organist, singer, composer, (b. March 9, 1848, near Liege, Belgium; d. October 21, 1924, Paris).

Pupil at the Liege Conservatory and of Joachim at Berlin, Marsick was for a time organist at Liege Cathedral. After a brilliant debut in Paris as a violinist, he made several long tours in Europe and one in the United States. Upon his return to Paris he became professor of violin at the Paris Conservatoire. A second American tour in 1895-6 brought him to San Francisco in company of the Polish pianist, Paderewski. The San Francisco Evening Bulletin of March 2, 1896, reported:

"The Paderewski-Marsick concert last evening at the Baldwin Theatre was a 'hail and farewell' meeting. The violinist made his first bow to a San Francisco audience...Marsick has a mastery of the technique of the violin such as might be expected of a Paris Conservatoire professor, and his execution abounds in beautiful effects, but he was slightly overborne by his fellow-artist, Paderewski, whose genius seems to place him beyond the influence of all schools...."

MASCAGNI, PIETRO, composer, (b. December 7, 1863, Leghorn, Italy).

His father wanted him to be a lawyer and was very much opposed to his son's musical ambitions. The boy therefore secretly studied at the Institute Luigi Cherubini with Soffredini. Later adopted by an uncle, Mascagni was permitted to pursue his studies openly. In 1879 two of his works were performed at the Institute and at Milan in 1881, in a prize competition of the International Exhibition of Music, his work, In Filanda, a cantata for solo voices and orchestra, was favorably mentioned. The father then became reconciled to his son's musical career.

Mascagni's next composition, a musical setting of Schiller's Ode to Joy, was performed with such success that the boy was sent by his patron, Count Florestano de Larderel, to study at the Conservatory of Milan. He abandoned school to tour Italy as conductor of a traveling opera company. After the tour he married, and at Cerignola gave music lessons and managed the Municipal School of Music.

The sudden success of his one-act opera Cavalleria Rusticana, introduced in Rome, took him from obscurity. Until the ascent of Puccini, Mascagni shared leadership in Italian opera composition with Leoncavallo. Cavalleria Rusticana and Pagliacci, the outstanding successes of these two composers, have been coupled the world over as the leading products of the Italian verissimo or realistic school. Although Mascagni composed some fifteen operas, he never repeated his first great international success. With the exception of his opera Iris, which has been performed in many cities, including New York, together with Zanette and La Maschere, and L'amiss Fritz which was given in San Francisco, few have survived beyond their premier.

Mascagni arrived in San Francisco in 1903 to conduct the Tivoli Opera stock company in a season which highlighted Mascagni's own operas. Never before was the Tivoli so jammed; North Beach turned out en masse to lionize their countryman. The company which Mascagni directed was made up of 179 persons, which number included an orchestra of seventy. An accomplishment which then attracted considerable attention was Mascagni's ability to conduct entirely without a score.

Mascagni has traveled widely; his long absence in America in 1903 cost him his position as director of the Conservatory at Pesaro.

MATERNA, AMALIE, lyric soprano, (b. July 10, 1845, St. Georgen, Styria; d. January 18, 1918, Vienna).

She was the daughter of a schoolmaster at St.Georgen. Her musical study began very early and she soon developed a voice of unusual power. Amalie Materna first appeared on the stage as a singer of operettas; she made her debut in grand opera in 1869 at Vienna as Selika. The unusual volume of her voice, together with a fine poetic and dramatic quality, made her the perfect instrument for Wagnerian opera.

Materna has been described as a vocal musician rather than a vocal technician. She was incapable of giving the perfection to runs, trills and cadenzas that characterized such singers as Patti, Nilsson and Jenny Lind. The art of the poet and dramatist rather than that of the singing teacher was evident in her interpretations. The dramatic intensity and the passionate force of her delivery were effective even on the concert stage. She was recognized during tours of important music centers of Europe and America as a leading interpreter of Wagnerian roles.

When Materna appeared here in concert in March 1896, San Francisco appreciated her particular talents but had little to add to the praise she had previously won during her American tours.

MELBA, NELLIE, coloratura soprano, (nee Nellie Mitchell), (b. May 19, 1861, Richmond, near Melbourne, Australia; d. February 22, 1931, Sydney, Australia).

Nellie Melba's name is a shining one in the half score galaxy of the greatest singers the world has known. Her name is synonymous with the fame,grandeur and glitter attending a queen of song. A series of superlatives is needed to recount her biography.

Melba was not a child prodigy,nor did her study begin as early as that of most singers. She gave evidence of possessing an excellent voice as a child, but was not encouraged to sing. She was, on the contrary, trained in piano and organ. An interesting and amusing story concerning Melba's early difficulties in obtaining permission to study voice is told in the San Francisco Bulletin of April 22, 1898:

> "It can be readily said of Melba that she is the discoverer of her own voice,for she herself unobtrusively cultivated its use. It is one of those rare voices that is placed as naturally

as the spring is set in the bosom of the earth. Her parents discouraged every idea she had of a singer's career, but the voice was beauty itself, and Melbourne was not long in ringing with the praises of its fair young daughter.

"Long before Melba had any thought of a public career, the fame of her beautiful voice had become known, and she was frequently requested to sing at charity concerts in Melbourne, much to the displeasure of her parents, strict Scotch Presbyterians, who were greatly opposed to her appearing in public. After a while it occurred to her that it would be a good idea to give a concert on her own account, at which she might expect the patronage of those whom she had so frequently served. Accordingly, she engaged a hall, made all her arrangements, and started out to sell tickets. Her father, however, recognized with joy his opportunity to cure her of her inclination to sing in public, set about to secure a disastrous result for the concert by previously calling upon her friends and pledging as a favor to him, to decline to buy. The result was that when the eventful evening came, Melba found herself confronted by a select but diminutive audience of two. Nothing daunted, she gave the entire concert, according to program, and later when the bills for hall rent and advertising were presented, suspecting the trick he had served her, sent her creditors to her father, who by that time, convinced that his brilliant scheme had failed of its hoped for results, and with a secret admiration of his daughter's pluck paid them willingly. It cannot be doubted that her splendid career has long since removed his early objection, which had it been successful, would have deprived the world of song of its most shining light."

In 1881, when Melba was twenty, she sang in church choirs and in occasional local concerts. After her marriage the following year to Captain Charles Nesbit Armstrong, son of an Irish baronet, she undertook a tour of Australia. Business later took her father to Europe and Nellie accompanied him.

After less than a year of study in Paris with Mathilda Marchesi who recognized her great vocal possibilities, Melba made her operatic debut on October 13, 1887, as Gilda

at the Theatre de la Monnaie in Brussels. Accounts of her success differ, but the following season she was engaged for Covent Garden where she appeared May 9, 1889, as Ophelia. Then followed two seasons in Paris, concerts in St. Petersburg with the de Reszkes, and her appearance in the role of Lucia on March 16, 1893, at La Scala in Milan. Melba made her American debut at the Metropolitan on December 4, 1893.

In her Metropolitan engagement Melba sang lyric and coloratura roles, and also the lighter Wagnerian roles in French and Italian. Her attempt to sing Brunnhilde in Siegfried in 1895 nearly wrecked her voice and necessitated retirement for an extended rest. Melba toured the United States in 1897-98 at the head of her own company. She opened her San Francisco opera season April 19, 1898. The event surpassed the grandeur of the Adelina Patti seasons of 1883 and 1885.

La Traviata was the first of three operas in which Melba appeared; The Barber of Seville and Lucia di Lammermoor completed her repertoire. The San Francisco Bulletin of April 20 reported:

> "Wealth and Beauty and Fashion gathered at the California Theatre last night. Not often in San Francisco is there met such an audience as welcomed Melba....
>
> "Probably not since the advent of Patti has there visited this city a prima donna of such unquestionable superiority as Melba. There can be no disparaging criticism. She is thoroughly artistic, modest, and carries about herself a personality attractive in the extreme.... It is more than this. It inspires confidence; there is no fear that she may falter, but her appearance and her actions are such that one feels the force of her character.
>
> "Nor does she follow the accepted and much-abused tradition of Italian opera. As is becoming in a great artist, Melba is eminently natural. Above all, in her rendition of Verdi's opera, she depicts Violetta as a woman, a true woman subject to all the fears and emotion of her sex. There is nothing explosive in Melba's singing. She does not grow wild and impulsive beyond reason, nor does she resort to the little tricks of the stage, the sustaining of a high note, the explosive shriek, to show her power.

> Rather does she rely upon her art, her magnificent voice, her tenderness, her melting sympathy and one admires the skill with which she regulates the depiction of passion or pleasure, neither the one being too marked nor the other too exuberant....
>
> "Her training has not marred her naturalness, and her greatest gift, next to her voice, is this power to truly remain Melba at all times and under all conditions. Melba's voice is always flexible; it retains its force and sweetness while throughout her charms never waver. Not at intervals does she rise to great heights only to drop back into mediocrity, as many singers are wont to do; no, on the contrary her rendition of any opera is even throughout, and there is no moment when the enthusiasm of her auditors lags. True, there are times when the music permits her to arouse and to tingle the heart-strings of her listeners, but never does she resort to tricks, preferring to sing purely, simply, effectively, without decoration."

Melba was lionized both on the stage and in society. During her stay in San Francisco she was a frequent guest of the Leander Sherman's, whose home on Green Street had been for a half a century a gathering place and center of hospitality for the great in the musical world. The San Francisco Bulletin of January 8, 1899, stated:

> "A number of the inhabitants of Melbourne, hypnotized by the renown of their compatriot, Mme. Melba, have formed a committee for the purpose of raising a statue to the celebrated singer in one of the squares of Melbourne, her natal city."

Melba returned to San Francisco in November, 1900 with Maurice Grau's Grand Opera Company. The artists included Melba, Nordica, Gadski, sopranos; Schumann-Heink contralto; Bispham, baritone; Pol Plancon and Edouard de Reszke, bassos. The Maurice Grau Company was the most outstanding group of great stars to ever appear in San Francisco.

The season opened on November 12 with Romeo and Juliet. Melba appeared as Juliet. The Argonaut of November 19 and 26, 1900, respectively, makes some reservations in its praise of Melba's performance:

> "Melba was the calm, deliberate, passionless Juliet that we all confidently expected. She

hasn't an iota of intensity in her, and one feels as if her histrionic efforts, which seem less wooden than during her last visit, has been tutored into her, as in the case of Thackery's Fotheringay, by some equally indefatigable Bows. One must accept her entirely as a voice -- high, sweet, crystal-clear, velvet-smooth, polar-cold -- but next door to flawless. Her gift for song is like Patti's, a wonderful natural endowment, and there is a certain resemblance between their voices which, if one tries to mentally evoke a few echoes from what memory retains of the great diva's wonderful notes, is easily recognizable...."

"She fails to touch one's feelings. We wish to be moved, thrilled, electrified into a gale of excitement, to stand up and huzza, wave handkerchiefs, feel as a unit that exhilarating infection of emotional enthusiasm which used to spread so rapidly from orchestra to gallery. But the calm Melba leaves us calm, and we resent it and unreasonably refuse the full need of praise to the greatest living soprano.

"Melba was vivacious and playful, and not forgetful of the fact that she was a world-wide celebrity in her opera-box, who was being stonily stared at by a large audience. She enjoyed it, and who could wonder? She shows in her face that she has conquered her world. The wine of life still exhilarates, but the ardent expectancy of the seeker for new laurels is gone. The full-leafed garland is on her brow, and she is content."

Melba was truly at the zenith of her powers and popularity. For a number of seasons beginning with January 5, 1907, she was a member of the Manhattan Opera Company of New York. Such lyric roles as Mimi in La Boheme. Desdemons in Othello, Marguerite in Faust, and Lucia in Lucia di Lammermoor were her forte.

Nellie Melba's voice was of crystal clarity and individual timbre. Although her voice did not have an extended upper register, her singing of florid arias from the Italian school of opera was unusually fine. She was never noted for dramatic ability; the effects she achieved were purely vocal rather than interpretative.

The majority of critics in America and England acclaimed her as unquestionably the most notable singer of coloratura roles during the last decade of the nineteenth and the first decade of the twentieth century. She was created a Dame of the British Empire, an honor corresponding to Knighthood, in 1918.

MURSKA, ILMA, de, soprano, (b. Croatia, 1836 or 1837; d. Munich, January 14, 1889).

Ilma de Murska was as well known for her extreme eccentricities as for her fine talents and superb voice. There seems to be considerable uncertainty both as to her birth date and the whole of her early life.

One authority states that her first husband was Count Nugent, and another asserts that she was married early in life to General Eider from whom she was soon separated because of her eccentricities. This latter account speaks also of her daughter to whom she sent large sums of money, and who apparently played an important but not very creditable part in her life.

Ilma de Murska began her studies with Mathilde Marchesi in Vienna; her debut was made in Florence in April 1862. After a tour of the continental centers she was engaged for the Vienna Opera. In 1873 she arrived in New York under contract with Mapleson, and two years later came to San Francisco while enroute to the Far East. The Sherman and Hyde Musical Review of May, 1875, reviews her first local appearance on May 12th in the following terms:

> "The marvelous success of Mlle. Ilma de Murska, at her first concert on the evening of May 12th instant, at Platt's Hall, is the universal theme of conversation as we go to press. The audience was captivated with the earliest notes of her first and most difficult piece, and at its close she was greeted with rapturous applause and responded with a Hungarian melody. At the end of the later numbers, the excitement became intense and the audience was wild with enthusiasm. Mlle. de Murska adds to her musical attractions a beautiful face and elegant figure, and her movements on the stage are modest and graceful. The eastern press has appropriately styled her the 'Phenomenal Hungarian Nightingale.' No other prima donna has ever achieved so superb a triumph in San Francisco."

Paganini

With old time friendship
To Mr Henry Heyman
Camilla Urso

Dec 14th 1898 San Francisco

Music is the outflow of a heritage mind
Adelina Patti

San Francisco March 26th 1885

"There is no place like Home" (America)
Emma Nevada
J'ai foi!

San Francisco
March 1885

Autographs: Courtesy M.H. de Young Museum

During this tour de Murska's idiosyncrasies caused her manager much anxiety. She sent so much money to her daughter that she herself was kept in a chronic state of poverty. She is said to have refused all interviews, and spent her time in training parrots, magpies, cockatoos, monkeys and other creatures to sing. This wagonload of pets, taken from town to town, were an unmitigated nuisance. A cover was always laid at her dinner table for a huge Newfoundland dog named Pluto. Pluto, who dined on capon and other dainties, was a model, however, of table manners. The parrots cost her a great deal of money as they had a decided propensity for tearing up damask draperies and expensive silks. De Murska always seemed pleased to pay for such damages.

From the Pacific Coast, de Murska left for a tour of Australia. While on this tour she became interested in a young musician, Alfred Anderson, whom she nursed when he was ill. They were married in Sydney, but when he returned to his home in Melbourne, the young man's parents refused to accept de Murska. Several months later he died and de Murska, after mysteriously losing a large sum of money, embarked on another matrimonial adventure with John T. Hill. De Murska never attained the same popularity in Australia that attended her efforts in Europe.

Returning to San Francisco from the Antipodes, de Murska sang Mignon in the autumn of 1877, and gave several concerts at the Baldwin Theatre. She attempted for a time to give vocal lessons in New York, but seemed totally unable to convey her knowledge to others. Sinking into dire poverty, the musicians of New York interested themselves in her plight and raised enough money to send her to Munich. She survived but a short time, dying by suicide on January 14, 1889.

As an artist, Ilma de Murska was one of the best of her time, but her eccentricities proved her undoing. Her voice had the unusual compass of nearly three octaves, and she sang a wide variety of roles with equal success.

NEVADA, EMMA, nee Emma Wixom, soprano, (b. 1862, Alpha, California).

Though born in California, Emma Nevada was heard in America far less than many European singers. The bay region where she spent some of her earlier years heard her only twice after she had achieved fame.

Born in Alpha, Nevada County, California, the daughter of Dr. William Wallace Wixom, she sang in public as a child. After the death of her mother Emma, then eight years old, was sent to a seminary in Oakland where she studied singing. At fifteen she went to Europe with a tourist party, and remained in Vienna to study with Madame Marchesi. Under the management of Mapleson, she made her debut as Amina in La Sonnambula, in London, May 17, 1880, at Her Majesty's Theatre, with her name changed to Mlle. Nevada. Because of a disagreement with Mapleson, she left for the continent where she sang in Trieste, Florence, and other cities. Verdi heard her in Genoa and arranged for a contract of twenty-one performances at La Scala. She sang in Prague and Paris until 1883 when she returned to America under Mapleson's management, and in March, 1885, appeared with the Mapleson-Patti-Nicolini group, in her first home-coming appearance. Nevada, however, was second soprano to Patti: Jerome H. Hart's In Our Second Century, page 388, recounts an amusing story:

> "Patti's contracts stipulated that her name on all posters should be one-third larger than that of any other singer in the company....Patti discovered that Nevada's name was a couple of inches taller than the contract stipulated. Nicolini insisted that the manager should have an attendant bring a ladder; this done, Nicolini mounted the ladder, and measured the guilty printing with a tape-line. As a result, the manager was forced to change Nevada's name to smaller letters."

In Paris, in 1885, Emma Nevada married Dr. Raymond Palmer of London. Ambroise Thomas, composer of the opera Mignon in which Nevada had made one of her great successes, was godfather to their only child who was named Mignon in his honor. After her marriage Mme. Nevada continued her operatic career in Europe. MacKenzie's Rose of Sharon was composed for Nevada and she sang it in Covent Garden, London, in 1884.

When the prodigal Emma Nevada returned to San Francisco after an absence of sixteen years, she appeared only in concert and this time did not have to share her honors. The Argonaut of January 1 and 15, 1900, gave her unstinted praise:

> "After an absence from this coast of nearly sixteen years Emma Nevada, one of America's most brilliant singers and greatest cantatrices will return to this city for a series of concerts week after next at the California Theatre...On being interviewed the other day, by a New York daily, the popular diva said:

"'I was educated at Mills Seminary, California, and afterward went to Vienna and studied under Mme. Marchesi, who has made so many singers famous. My sojourn in Europe has been more than successful. I have,as I said,sung before every crowned head, with perhaps the exception of the King of Sweden, who came to one of my concerts one night, only to find that it had been postponed. Just before coming to America I sang before Queen Victoria, being received at Osborne privately. The queen was very kind,and conferred upon me the jubilee decoration.'"(Jan. 1, 1900)

"Wonderful, crystalline bird-notes of melody, filled the California Theatre on Monday Evening. They descended upon the audience in showers; they fell slowly through perfect silence, clear liquid as drops of water. Sometimes they came in a shaken bunch, at others in one unbroken thread of sound that melted into stillness without perceptible cessation. They beat upon the silence in quick jubilant staccato;they bubbled up in a sort of whispering chuckle, subdued to the finest point, but transparently clear and fine, like sound heard through a rarified atmosphere.

"All this came from the throat of Mme. Emma Nevada,the only great singer the West has given to the world.... Great is hardly the word for her -- it breathes of size, conquest, Dominion, and Mme. Nevada suggests none of these things. She herself is small,winning, and piquant, and her voice is a fine exquisitely tuned instrument, brought to the highest perfection by work and assiduous care.It is one of the frail,bird-voices that have something in them that is unearthly in its flute-like finish.... It recalls the old myths of dryads and undines who were without souls,and with a more than human beauty, lived like flowers without disturbance from the world and its loves and hates. Yet it is not a voice like Melba's, that suggests a hollowness back of it -- a lack of soul, of temperament, and of imagination. It has the sweet pensiveness of the bird's song at evening,and the sudden concentration into ecstatic outbursts which marks the same bird's song at midday.

"With her wonderful vocal gift Mme. Nevada has not become the great operatic prima donna that she should have been, because of lack of physical strength. This shows today in her singing, though at her years her voice should be in its fullest perfection. It has lost something of that pearl-like roundness and fullness of tone that it once had. A faint, windy thinness showed here and there in the Lakme selection, though her marvelous execution made her carry along the aria with unfaltering ease and brilliancy. Her singing of this and The Shadow Dance reminded one of nothing so much as a hummingbird darting about a parterre of flowers. The ease, the deft quickness, the dazzling brilliancy of her vocalizations were like the sudden dashes, darts, and flights, the sparkling moments of airy hesitation, the wild but precise wheelings, and flashing turns of the jewel -- bright bird among the blossoms....

"In the Travonschka of Tschaikowsky she showed another side of her art. Here, her voice not being so heavily taxed showed fuller and richer, and she sang with an almost tragic intensity... The star ended it by taking off her gloves and sitting down herself to the piano and there singing Listen to the Mocking Bird. The performance was one of the most amazing pieces of vocal jugglery to be imagined.... It was mysterious and almost uncanny, more like a remarkable exhibition of ventriloquism than singing. At the same time the effect was so ravishingly harmonious, and so completely unhuman that one had no realization of the fellow creature that was producing these amazing sounds, and would have liked to sit on applauding and listening all night." (Jan. 15, 1900)

NIELSEN, ALICE, soprano, (b. June 7, 1876, Nashville, Tenn.).

San Francisco and its Tivoli Opera House may claim some credit for establishing Alice Nielsen on the road to fame.

Her first stage experience was as a child with a dramatic company. She sang in a Kansas City church choir, then toured with a church concert company which failed. Later

she sang at the Eden Musee in St. Joseph, Missouri, to earn money to come to California. Arriving in San Francisco, she joined the Burton Opera Company.

Nielsen's adult opera debut was made as Yum-Yum in The Mikado in 1893 in San Francisco when she was seventeen years of age. Soon after this she sang for a brief time in the Tivoli Theatre operatic stock company. She soon relinquished this work to join the Bostonians, one of the finest light opera companies in America. This company made frequent visits to San Francisco. In the East, Nielsen distinguished herself in The Fortune Teller and The Singing Girl, both of which were written for her by Victor Herbert. Alice Nielsen made her triumphant return to San Francisco on November 28, 1900, as a star heading her own company. The Argonaut of December 3rd and 10th, reminisced about the young girl it once knew:

> "Dainty little Alice Nielsen can well feel proud of the enthusiastic reception which she has received during the first week of her engagement at the Columbia Theatre, in The Singing Girl. Her rise since she left the Tivoli Opera House, a few years ago, has been little short of phenomenal, and yet success does not seem to have spoiled her. She does not rely on her own attractions altogether, but has wisely surrounded herself with a 'first-class comic opera company' which even the Bostonians in their heyday could not surpass....
>
> "Miss Nielsen's voice is as sweet and fresh as ever; a great improvement is to be noted in her acting. Her touch is lighter, and there is no escaping from the infection of her graceful gaiety. She has learned the art of make-up, too, since her last visit here with the Bostonians. In the first act she is a hoydenish little peasant maid, with long, golden braids, hanging over her shoulders, shuffling around in her wooden shoes. Next time she masquerades as her brother in a light green suit that few women on the stage could wear with the grace and beauty that Miss Nielsen shows. And then we see her as a bride-groom, in a gorgeous white satin suit which shows off her trim little figure to perfection....
>
> "Next week the company will be seen in Victor Herbert's The Fortune Teller, the opera in which Miss Nielsen was successfully launched as a star."

"Alice Nielsen still looks like a baby-faced little school-girl who ran away from a seminary a day or so ago to try a stage career for the fun of it. Photographs of Lillian Russell, taken at the beginning of her career, reveal her to have been equally sweet and ingenuous looking, although much more of a beauty than Alice Nielsen, pretty as she is in the face, and with her slender girl's figure finished off as daintily as a Dresden statuette. Her singing voice, too, has a fresh, sweet, thrush-like quality, although her speech has a simple, homely Missouri flavor to it. But it is preferable to that monotonous, factitious elegance which often and wearisomely clothes the accents of the mass of stage-struck girls one sees, and which is as alike in all as each green sphere in a bushel of peas."

Acting upon the advice of the impresario, Henry Russel, she went to Italy to study for Grand opera; making her debut in the role of Marquerite at the Bellini Theatre in Naples on December 6, 1903. The following spring she sang Zerlina in Don Giovanni at Covent Garden, in London.

Returning to America in 1905 she sang the role of Norina in Don Pasquale at the Casino Theatre in New York, and in 1908 she joined Russell's San Carlo Opera Company in New Orleans. She was a member of the Boston Opera Company from 1909 to 1913, and made several appearances as guest artist at the Metropolitan in New York. Her first Metropolitan appearance was November 19, 1909, as Mimi. Nielsen created the role of Conchita in Converses' The Sacrifice with the Boston Company, March 3, 1911, and thereafter went on tour. Alice Nielsen's last public appearances were made in the autumn of 1917 in the light opera, Kitty Darling by Friml, at the Casino Theatre, New York.

NILSSON, CHRISTINE, soprano, (b. August 20, 1843, Wederslof, Sweden; d. November 22, 1921, Stockholm).

She brought to the Italian operatic roles a new beauty; from a background of the northland and the midnight sun she conveyed the wonderful and tender sweetness of spring in the fjords to the music of Italy and the critics found it good.

Christine Nilsson studied at Stockholm, and later with Massett, Wartel, and Sedie in Paris. She made her operatic debut as Violetta in 1864 at the Theatre Lyrique, where she remained for three years. Trips to London and continental cities, then a two year engagement with the Paris Opera Company followed. From 1870-72 she toured the United States under the management of Strakosch; from 1872 until 1877 she sang every season in Drury Lane in London.

Although Nilsson made tours in the United States in 1873, 1874, 1882 and 1884, she did not come to San Francisco until December 12, 1882, and her first visit was a gala social event. Local society was agog because of the presence of Count Angel Y. Miranda, Nilsson's second husband. The Argonaut of December 16, 1882, smiled at the foibles of San Francisco society and had much praise for the statuesque singer:

> "The Nilsson concerts drew together the most imposing and magnificent audiences ever seen in this city. No one who was not present can fully realize the incomparable display of elegant toilettes, bonnets, and fair women....The ladies, it was plain to be seen, especially those who had secured front and other fashionable places for seats, had made extra efforts in the way of personal adornment, and the gentlemen generally appeared in full evening attire, which is not, however, en regle, according to American authority. At concerts and other places where ladies appear in street or semi-street dress, with hats or bonnets, gentlemen should be in Prince Albert frock and light trousers. On the other hand, according to the English rule, gentlemen are always supposed to be in evening dress after dark. The supposition is that they dine in dress coats.
>
> "On Tuesday evening most of the gentlemen were gloved. This is tabooed. According to rule gentlemen should go bare-handed, and carry their gloves in their crush-hats presumably to show they have a pair. When the vice-regal party entered, it was observed that the marquis and his suite were bare-handed. Instantly the guilded youth thrust their hands beneath the seats, and proceeded to peel. In a few moments the brilliant auditorium was pleasingly diversified by a vista of large red hands.
>
> "As Nilsson came smiling down the stage in her modified concert weeds every woman in the house took in the idea at once that she was a woman

of admirable height and superb figure, with the carriage of a queen. She has the broad, serious brow and the earnest, strongly marked face of the north. There are those who call her cold, but it is a lingo with some people to call any artist cold.... It is a vague, non-committal, metaphysical shrug, and is likely to give the uninitiated hearer the idea that the speaker has set up a little private Vesuvius of his own somewhere where he keeps an especial set of feelings at white heat. I have never seen this class of people much moved by music....

"Cold? There is a magnetism in the noble presence of the woman, and a winsomeness in her simplicity which is beyond telling. It is too late to chant the praises of a world-known voice. But when, after singing the familiar aria, Angels Ever Bright and Fair, with such solemn sweetness as to make the great theatre seem like a cathedral, she responded to the warmest of encores with a folksong of her native land, every heart in the throng went out to the woman. What it was all about none of us could tell, but that it was a song by a free-hearted, merry maiden in the beginning, and became a plaintive lay at last, we all knew as well as if it had been read to us; and the ripple of the simple accompaniment, played by her own hands and the perfect expression of its rendering, were as harmonious as a poem. I fancy Madame Nilsson intended to give an American folksong when she first made the Old Folks at Home famous....

"In short, one of the few great geniuses of the earth has wandered this way, and has captivated us by her womanly graces as well as her gift of song."

Christine Nilsson possessed a voice of exquisite sweetness and beauty together with a most thorough skill in vocalization. She could reach high F with ease, a great advantage in such operas as Zauberflote. If her singing was cold, clever, and shrewd, she calculated her effects so well that her audience was impressed by her semblance of being deeply moved. Critics were prone to dwell more upon her acting and dramatic powers than upon her singing, more upon her infusion of her own Nordic individuality in such roles as Marguerite, Lucia, and Ophelia, than upon any merely vocal

achievement. Christine Nilsson was noted for her most magnetic presence, her rare expressive powers, and a refinement, a completeness, and an imaginative quality in her acting which was unique.

NORDICA, LILLIAN, nee Norton, soprano, (b. December 12, 1857, Farmington, Maine; d. May 10, 1914, Batavia, Java).

She was one of the greatest dramatic operatic sopranos America has produced. Born in Maine of Puritan stock that had neither musical nor stage traditon, she studied voice in Boston with John O'Neal and was engaged as a church soloist. Her successful appearance in the Messiah won a tour engagement with the famous Handel and Haydn Society of Boston, accompanied by Theodore Thomas' Orchestra.

In 1877 she made her New York debut in Madison Square Garden as soloist with Gilmore's Band, and later toured Europe with this organization. The following year she studied in Milan with San Giovanni and lived in comparative poverty so that she might pay for her lessons. In 1879, under the name of Nordica, she made her operatic debut as Elvira in Don Giovanni at the Manzoni Theatre in Milan, and followed this with appearances at Brescia, Genoa, St. Petersburg, Berlin, and Paris. At the Paris Opera she was first heard as Marguerite on April 22, 1882...

About this time she was married to the American newspaper man, Frederick Gower. Engaged by Mapleson, under the name of Lillian Nordica-Gower, she made her New York debut at the Academy of Music, as Marguerite, on November 23, 1883. She continued with Mapleson for four years. San Francisco first heard Lillian Nordica in 1885, but she was so overshadowed by her more famous sister of song, Adelina Patti, that she received little newspaper notice.

From 1888 to 1893 she sang with Sir Augustus Harris' Company. One of her tours brought her to San Francisco. The Argonaut of February 24, 1890, complained:..

> "The management has been so stingy of Mme. Nordica that she has appeared only twice in the season....This is to be regretted, for not only is Mme. Nordica the youngest, but the prettiest of the prima donnas, and is amply supplied with personal beauty of a piquant and captivating kind. She was an admirable Aida, more spirited than downcast, energetic and capable of putting

great feeling and power into the duet in the third act.... Mme.Nordica brought to the part fine histrionic ability and a voice dramatic, powerful and brilliant."

In the summer of 1893 Nordica was invited to Bayreuth by Cosima Wagner to sing Elsa in the performance of Lohengrin.

In 1896 Nordica signed a contract with Messrs. Hayman, Klaw and Erlanger for a series of forty concerts in the United States. The Argonaut of December 28, 1896, tells of her personal life thus:

"During her concert tour, which will include three performances in San Francisco, Lillian Nordica will be accompanied by her Hungarian husband, Herr Boltan Dohme. It will be remembered that Nordica's first husband was an Englishman (sic) with a penchant for aeronautics, and that he went up in a balloon one day and never came down. That is, he never acknowledged the fact if he did reach terra firma again, for, though rumors were constantly being started that he had been seen in various far corners of the earth, he never materialized. So, having waited the necessary seven years, Mme. Nordica listened to the voice of love, and, a few weeks ago, became Frau Dohme (sic). Her husband is a famous singer in Europe, and may appear in her concerts."

Nordica and Mme. Scalchi, one of the greatest contraltos of the period, opened their concerts at the Baldwin Theatre January 19, 1897. The Argonaut of January 25 wrote:

"Since she was here last, she has risen to eminence as a Wagnerian soprano. Frau Cosima has commended her and Bayreuth did her homage. Her large, heavy, and rather cumbrous voice has been restrained, clarified, and sweetened since then. It has never been, and never will be the voice that holds the soul in thrall. It is strong, clear, and instrumentally dramatic, a real Wagnerian voice. Its remarkable range and its almost fierce epic power were shown in the aria from Erkel's opera. The precipitous ascent to notes of an unbelievable altitude was accomplished with ease, the final cluster of notes with which the piece concluded being

shrilled forth with keen, wild facility, piercing the ears like cries of anguish. The dramatic side of the aria was given the prominence which the Wagnerians alone seem capable of producing. The agonized Queen, torn between despair and hope, cried her torments with the shrill, unrestrained frenzy of the bereaved mother.

"The absence of lyric sweetness in the voice was felt in the scene from Faust. A singer trained to make a great Brunnhilde and an Isolde of large, tragic mold, is not at ease in the tender vocalizations of Gounod's opera..... Mme. Nordica, while dramatic in both voice and temperament, is not poetic, and Marguerite is the most poetic figure on the operatic stage... If temperamentally unsympathetic to the role, Mme. Nordica was artistically harmonious. Especially toward the close of the act, in the two love duets, her voice was clear and pure as spring water. Nevertheless, had the whole evening's entertainment been concert, the audience would have been better entertained."

Historic performances at the Metropolitan in New York followed, including a role in Tristan and Isolde under Anton Seidl's baton, with Jean and Edouard de Rezske, David Bispham and Marie Brema. Nordica continued to reap honors in the heavier Wagnerian roles, though she also sang light soprano parts with equal skill. Less than twenty-four hours after appearing as Brunnhilde in Die Walkure in Philadelphia, she substituted at the New York Metropolitan for Sembrich as Violetta. She accomplished a like feat several years later, singing Marguerite February 18, 1903, after having appeared February 12 and 14 as the Brunnhildes of Die Walkure and Gotterdammerung. She headed the cast of La Gioconda which inaugurated the Boston Opera House November 18, 1909. While on tour with Russell's San Carlo Opera Company, she sang at the Manhattan Opera House, New York. After a nervous breakdown, her last appearance in America was a recital in Carnegie Hall, April 24, 1913.

In the autumn of that year Nordica embarked on a world tour. The vessel was shipwrecked in the Malay archipelago and the singer was taken ashore on Thursday Island. She became ill, but insisted upon going on to Java, where she died. Her body was taken back to New York and cremated, and the resting place of the ashes has never been revealed. Aside from her musical career, Nordica was in the forefront

of the feminist movement in America, and she made a valiant but fruitless effort to establish an "American Bayreuth" at Stony Point on the Hudson.

Lillian Nordica's career exemplified the story of slow progress which, pushed by hard and unceasing work, resulted in triumph. She was particularly noted for her histrionic ability, and a nobility of manner that invested some of her heavier Wagnerian roles such as Isolde and the third Brunnhilde with a transcendant beauty. With her charming manner and the instantaneous audience appeal with which she was gifted, even her most trivial concert songs were endowed with a unique quality, highly delectable. She is remembered as one of the greatest -- if not the greatest -- of America's many brilliant contributions to the lyric stage.

OLCOTT, CHAUNCEY, light opera tenor, (b. July 21, 1860, Buffalo, New York; d. March 18, 1932, Monte Carlo).

With the all star production of The Rivals in June, 1925 at the Columbia Theatre, Chauncey Olcott made his last professional appearance in San Francisco. Theatre-goers here always felt they had a right to claim Chauncey Olcott as their own, for it was here that he got his start in "Billy" Emerson's Minstrels in 1880, and in 1893 he married Margaret O'Donovan, a San Francisco girl.

Olcott said San Francisco seemed like a second home to him because of the many friends he had made. He appeared here annually until the year of the Exposition in 1915. He was a popular figure in the after-theatre cafes, and was as generous off the stage with his clear tenor voice as he was on. He could always be depended upon to sing My Wild Irish Rose at any affair, and particularly if it were promoted by the Irish. It was his custom, when in San Francisco, to sing Ave Maria on Sunday at St. Mary's Cathedral.

Olcott's first great dramatic success came in 1888 when he and Denman Thompson produced The Old Homestead, a play which had a then unprecedented run of two years in New York. Subsequently, he toured the country in the play for ten more years, making a considerable fortune for its author. After a performance in Maine, the persons in the audience are reported to have demanded their money back, refusing to believe that what they had witnessed -- so natural a portrayal of themselves -- was "play-acting."

After this play's run, Olcott returned to song, becoming the great ballad singer upon which his fame rests. He introduced My Wild Irish Rose, and was compelled to sing it at every performance; Mother Machree brought the same results. One of his earliest successes was Pepita, or The Girl with the Glass Eyes. Other Olcott triumphs were Honest John O'Brien, The Isle O'Dreams, Ragged Robin and Barry of Bally More. He appeared in the Heart of Paddywhack from 1914 to 1916. After Macushla in 1919, he retired because of failing health and went to Europe. He died in Monte Carlo, March 18, 1932. Final funeral services were held at St. Patrick's Cathedral in New York City.

Chauncey Olcott is acclaimed as one of San Francisco's favorite sons. His host of friends in the after-theatre cafe circles insured the success of his every appearance. He possessed a clear tenor voice and a charming personality and his liberality with his natural gifts charmed the ears and hearts of San Francisco.

PACHMANN, VLADIMIR, de, pianist, (b. July 27, 1848, at Odessa, Russia; d. January 7, 1933, Rome, Italy).

Vladimir de Pachmann is as well remembered for his many and amusing eccentricities as he is for his incomparable playing of Chopin's piano compositions. As a master of technique, particularly in the works of the "poet of the piano," he stands as the unquestioned peer.

Vladimir began lessons on the pianoforte at the age of ten with his father and soon graduated to the Vienna Conservatoire, where he studied under Dachs. His first public appearance was in Rome when he was twenty-one years of age. In that year, 1869, he made his first tour of Russia and won great success. Not being satisfied with his artistic standing, he retired to study for eight years more. When a young man he practiced for ten hours every day and even when he had passed his three score years and ten he spent six hours a day at the piano. In 1877 he appeared briefly in Germany, retired to study for three years more, and finally emerged as a prolific concert player.

After he made his debut in England in 1882 he went on a world tour, and his visits to this country from that time on were very frequent. In 1884 he married an Australian pupil, Marguerite Oakey, herself a very fine pianist and composer of an opera, Yato, produced in Paris.

De Pachmann has often been accused of being a great showman as well as a pianist, but many do not share that view. It is true that on the concert stage he fidgeted with the piano stool, dusted the piano, insisted that it be absolutely horizontal, frequently interrupted his playing to comment upon the beauties of the composition, or to state that no one had ever played a passage as well as he had done, but these were probably only mannerisms and eccentricities. It is said that he indulged in these peculiarities during his practice hours even as on the concert stage.

The music critic of the San Francisco Evening Bulletin of December 16, 1890, in reporting the first of de Pachmann's San Francisco appearances, wrote:

> "A good many people reasonably fond of music are not particularly inclined toward piano recitals, but to listen to a recital by Vladimir de Pachmann, the great Chopin interpreter, is something of a different character. It is a pleasure which grows upon a person the longer one stays. His playing is a revelation. It is a wonder, and what puzzles his hearers is how he obtained such perfection as a pianist. The natural answer is that it must have been born in him. Study and practice alone have not made him what he is. To be such a pianist as de Pachmann is one must have the things, which must come of themselves. One can readily see that de Pachmann is a natural born pianist by his awkward mannerisms. The probable explanation is that he is so absorbed in his art as to make himself forget everything else while he is playing. He motions and even talks to himself as if to remark that such and such a passage was played, not only to his own satisfaction, but to that of others. That could be seen last evening very often. He would nod after he had played a very brilliant run and while seemingly to the audience, it was meant only for himself. Then, again, after he had concluded a selection and was the recipient of much applause he would stand and seem oblivious of where the applause came from, but in an instant catching the sound from some particular place, he would turn and bow with cheerful glee. Chopin's music, whether it be a sonata, a study, a prelude, a valse, a mazurka or a polonnaise requires the most deftness of handling. It requires a light, airy touch combined with that of peculiar force and the most decided phases of expression and sentiment. Vladimir de Pachmann combines all these qualifications. He has the touch of a woman and the heavy strike of a

forge master welding a piece of iron. The first is of the most delicate nature and the latter never of a pound, but a straight blow, hitting the mark with a certainty of attack and not grating as can be accomplished by what is known as a chance blow. His execution is marvelous, every note being brought out with the greatest distinctness, and whether it be in single, double, triple or chromatic runs it is all the same, the sound is clear and there is no slurring. His piano movements are all delicately shaded and his fortissimo ones as clear as the tone of a perfect bell. One beauty of his playing is the ease with which he accomplishes the most difficult runs. There is no effort. It comes perfectly natural and it seems as easy for him to play the piano as it does for an ordinary mortal to talk. There is no living pianist of the present day who can be compared to him in the exemplification of the music of Chopin. He seems to be inspired with the music. It is in every vein of his body, and his fingers are the outlet of his soul's thoughts. His manipulation of the piano is the perfection of art and de Pachmann and Chopin seem to have grown together as one. Paraphrasing the Moslem adage, it may be said that 'there is but one Chopin, and de Pachmann is his prophet.'"

PADEREWSKI, IGNACE JAN, pianist, (b. 1860, Kurylowska, Poland).

Paderewski, believed by many to be the world's greatest pianist, composed his first piece when six years old; at twelve he was a student at the Warsaw Musical Institute where he studied piano under Schlozer and Janota, and theory under Roguski. He graduated from the Institute in 1878, and in 1879 received an appointment to teach there. The same year saw the publication of his first work, Impromptu in F.

Paderewski married Antonia Korsak, one of his pupils, in 1880, and she died in childbirth a year after the marriage leaving him with an invalid son. He went to Berlin in 1881 where he studied counterpoint with Kiel, but soon resigned to study in Vienna with Leschetizky. He remained there until 1887.

Paderewski made his debut in Vienna at a concert promoted by Pauline Lucca, and he was quickly recognized as a great master of the piano. After receiving the acclaim of all Europe, Paderewski made his American debut on November 17, 1891 at Carnegie Hall, New York, and began a concert tour. He made his first visit to San Francisco in 1892, returning February 22, 1896. An interesting local sidelight regarding a visit of Paderewski is revealed in San Francisco's Chinatown, by Charles Caldwell Dobie, page 278:

> "The first Dramatic Company (Chinese) came to San Francisco in 1852, but San Francisco's curiosity was unaroused. Newspapers commented upon the terrible noise like the wailings of turkey-cocks, plus the drum pounding of small boys, which issued from the theatre building, but were otherwise unmoved.
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> "In 1853 when a more elaborate dramatic season was inaugurated, the town flocked to the innovation. Knowing nothing about the conventions of the Chinese, the white auditors completely missed the point. It never occurred to them that the Chinese drama was more in the nature of an opera than a play. But perhaps this would not have helped them since Chinese music was equally unintelligible to them. In fact San Francisco refused to accept Chinese music as anything but meaningless accumulation of noise until the late nineties when Paderewski came to town. Mr. Paderewski was taken to a Chinese theatre; next day, in an interview in one of the papers, he declared he had never heard any music so dramatically moving as the Chinese music. The musical sections of the town buzzed. After that, high-brow circles affected a belief in the superiority of Chinese music. Since then, San Francisco has had concerts featuring the music of Schoenberg which makes it hopeful that some day Occidental music will overtake its Oriental rival in the matter of discord."

Paderewski bought "Riond Bosson," a villa near Morges on the shores of Lake Geneva in Switzerland in 1899, which was thereafter known as his permanent residence. It was during this period that he composed his Minuet. In 1900 he married Helen Gorska, Baroness De Rosen, and completed his opera Manru on which he had been working since 1897. The premiere of Manru was held in Dresden, May 29, 1901, and during the season of 1901-02 it was performed in New York at the Metropolitan and in Philadelphia, Boston, Pittsburgh, Chicago and

Baltimore. New compositions by Paderewski were more numerous in 1903 than in any other year. His Symphony in A minor, written in 1907, was designed to show the misfortune of the Polish people. It was first performed in 1909 in Boston and up to this writing (1939) is the last composition of Paderewski. The symphony has been transcribed for piano and although more difficult, has the same sentiment as Rachmaninoff's Prelude in C sharp minor.

Paderewski, in 1910 during the unveiling of the Grumwald Monument in Gracow, gave a powerful speech which projected him into active participation in Polish national affairs. After the outbreak of the World War he devoted his time and energy to the cause of Poland, and in 1919 he became the first Premier and Minister of Foreign Affairs in the newly formed government of independent Poland. He relinquished his post one year later, and went to his farm home in Paso Robles, California, which he had purchased on one of his many visits to the state. Here he retired to compose and practice.

Paderewski resumed his career of music in 1922 and made another triumphant tour of the United States and Europe. In 1924, he gave a series of concerts for the benefit of the World War victims in France, Belgium, England and Italy. He initiated and sponsored the erection of statues in Pognan and Warsaw as a gesture of gratitude to President Wilson and Colonel Edward M. House for their devotion to the cause of Poland.

In 1936 the artist complied with a long standing request to make a motion picture. Although Hollywood offered him more for his work, he signed with a British film company and made Moonlight Sonata. In this he was supported by an English cast and the American motion picture star, Charles Farrell. The picture, with the exception of Paderewski's contribution, has little to offer. It was given a New York premiere in 1938 and has been shown throughout the country.

In 1939, necessity compelling him to recoup his fortunes, at seventy-nine he started on another tour of America. He played in San Francisco at the Municipal Opera House on Easter Sunday and although his repertoire now consists of lighter compositions such as the smaller works of Chopin, the critics still believe him a great artist despite his advanced age.

Paderewski has been decorated by Poland, Belgium, Great Britain, Italy and France. He has many honorary degrees. Paderewski is the most renowned pianist of the present century.

PATTI, ADELINA, soprano, (b.February 10, 1843, Madrid, Spain; d. September 27, 1919, Craig-y-Nos Castle, Wales).

Adelina Patti, whose name is legendary in music, was one of the greatest singers of the past century. She was born in Madrid, the daughter of Italy's leading tenor, Salvadore Patti. Her mother was an actress and singer and her older sister, Carlotta Patti, won fame as a singer and a pianist. If lameness had not prevented Carlotta from appearing in opera she might have surpassed the glories of Adelina.

As a child Adelina studied pianoforte with her sister and voice with her half-brother, Ettore Barilli. Under the name of "The Little Florinda" she appeared both in Europe and America in important concerts with celebrated artists. Audiences were quick to acclaim this beautiful and precocious child whose sweet coloratura voice surpassed that of many professional singers. She was surrounded by pomp and luxury as a child; in her later years she was inordinately interested in acquiring money.

Adelina Patti made her New York opera debut as Lucia, November 24, 1859. Her manager Max Strakosch arranged for a tour into Mexico and California, but Patti, who thought that Mexico was overrun with ruffians, refused to make the tour. Instead, she went to Europe where she made her initial bow to the audiences of London and Paris. Patti married the Marquis de Caux in 1868. Discovering that except for his title he had little to offer she separated from him in 1877.

Never before had there been so great a press agent's build-up for a visiting celebrity as there was for Patti's San Francisco appearance on March 10, 1884. Mapleson and Abbot, rival managers, both bid for a contract with Patti. Mapleson won by offering $5,000 a night for her services. Then both companies went on a cross-country tour that soon became a race. They played in Chicago at the same time, and both lost money, whereupon Abbot pushed on to the Pacific Coast. Transporting scenery and a complete company of principals, chorus and musicians across two thousand miles of sparsely settled territory was in those days a bold, unprecedented venture close to folly. Abbot won the race by one month because Mapleson stopped to play at Denver, Salt Lake City, and Cheyenne, then a small outpost town.

The publicity attending this battle of the managers and the race across the Continent was a boon for both impresarios. Abbot's receipts were $50,000; then Mapleson arrived with Patti. Her reception was tremendous. Crowds followed her carriage when she drove with the famous tenor Nicolini,

and beseiged the stage door for a glimpse of the celebrated songstress. Lines of people three blocks long clamored outside the doors of Sherman, Clay and Company for seats at seven dollars each. Touts did a thriving business with campstools and hot coffee. The crush inside the music store was so great that $3,000 in damage was caused it was said, by men wearing hobnailed shoes standing on the grand pianos. The theatre was solid with standing customers. Mapleson was arrested and fined $75 for violating the fire ordinance, a fine he paid in tickets for the opera.

Patti's fame was enhanced by her title of Marquise; she was a lovely woman with a lovely voice, and endeared herself to the public by singing Home Sweet Home at the end of each opera. A mystifying wait before the first curtain arose was caused by her habit of counting the $5,000 for that night's performance before beginning to sing. The San Francisco Bulletin of March 23, 1884 reported:

> "The most sanguine of people could not have predicted such a success as greeted the opera company.... the opera season has been the most brilliant known in San Francisco.... One thing is certain: that Patti and Gerster, Galassi and Cherubini, Signor Arditi's orchestra and chorus, have given us an experience of Italian operas that will never be forgotten."

Patti's season became known as the "grand opera swindle." It was discovered that, because of scalper's prices and other ticket difficulties, many had been disappointed. When Patti returned the following year her greeting was rather more sober, but her season no less successful. The San Francisco Bulletin of March 2 and 3, 1885, commented:

> "And yet a phenomenon never, we believe, witnessed in even the erratic Mapleson's career, has distinguished San Francisco from other cities of the U. S. Every seat in the family circle, dress circle, parquette and orchestra was sold in a few hours, with premiums on all, for a season of twelve opera performances. This hard-up community put up in one day $78,000 for an opera season.
>
> "The last act of Linda restores her to her old home and it was quite natural that Home Sweet Home should be sung. In singing this ballad Patti reveals the secret of her power over an audience. Admit her perfect art, her beauty of

> person and grace of manner, the pleasure her presence gives the eye--her great charm is in the feeling that pervades her every performance. She possesses this gift of expressing the emotions inspired by the music she sings to a degree not reached by any other singer it has been our fortune to hear."

Patti married the famous tenor, Nicolini, in 1886 and returned from Europe for several brilliant seasons in opera. She retired from the operatic stage in 1895 but continued in concert for many years. With the death of Nicolini in 1898 Patti announced that she would retire from public life; but contrary to this statement, she began a series of farewell tours which lasted eight years. Each tour was heralded as "positiviely her final appearance."

Two of these farewell tours brought Patti to San Francisco. On one occasion a man attempted to throw a bomb at her because he resented any one making a small fortune in a single night. On another tour her train became snowbound at a little mining town in the Sierras and Patti amused herself by giving a free concert for the inhabitants. This was one of the very few occasions when Patti donated her services. She was a shrewd business woman and never sang for less than $1,000 a night.

In 1899 Patti married Baron Cederstrom, a Swedish nobleman. She built a castle in Wales with her earnings and surrounded herself with luxuries. Patti's last official appearance was in December 1906, in London when critics found that she had lost most of the qualities that made her famous.

Adelina Patti's voice had a wide range and an ability to take high notes with ease. She never gave her full voice at rehearsals, but in order to save it, merely read or hummed her part. She was never considered a notable actress on the operatic stage. Her repertoire included about thirty roles in the operas of Rossini, Bellini, Donizetti, Meyerbeer, Gounod, Auber and Verdi. She died at her castle in Wales, September 27, 1919.

Adelina Patti was unquestionably one of the few really great singers of all time. The qualities -- both as a woman and as a singer -- which endeared her to the public are glamorously described in the Argonaut of February 17,1890:

> "It is hard to say anything new of Mme. Patti. She is still the matchless one, the Queen of Song. If--as it is said--she has lost in her

upper notes, her lower ones have only gained an additional richness and purity. All the delicacy of shading, the flawless finish, the limpid sweetness of tone are there as of old. When this wonderful bird voice with its showers of crystal notes is silenced, who will take its place? Will there ever be another? Mme. Patti is said to be the pupil of Le Bon Dieu. Her art came to her as naturally as the perfume to the rose. Sprung from a race of singers and musicians, she breathed in music from the air about her, and could sing, they say, as well when she was in short frocks and wild, black curls as she does now. It comes to her as it does to the bird-the voice so suggests bird music that listening to its rippling run and shakes one recalls the Irish legends of little girls who learned bird-lore and bird-language in the woods, bird-like too in its utter insouciance, its untouched gayety, its almost indifferent vivacity. It is such a voice as one imagines a nymph or dryad might have, who, from pure lightness of heart, sang in cool green woody places, mossed and flecked with sun-spots, her heaviest labor to find moist, shady coverts when the sun was hot, or weave wreaths from wild grape-leaves and twine them in her amber-dropping hair.

"Mme. Patti's appearance is quite as remarkable as her singing. Roughly, one might say she is twenty-five. Her auburn hair, held in place by a gigantic crown, which makes one understand why the general wearing of crowns fell into desuetude among royal ladies, is becoming and lends a softening charm to her mignonne face. She is gay, as coquettish as ever, as ready to establish with her audience relations of confidential friendliness-the peculiar charm which, quite apart from her singing, has made her so beloved of the public heart. La diva's smiles of gratitude toward the "gods" are no less confidingly merry than those with which she treats the crowned heads, when the eyes of the crowned heads have the fortune to see her and their ears the luck to hear her."

PETSCHNIKOFF, ALEXANDER, violinist, (b. Feb. 8, 1873, Jeletz, Russia).

Petschnikoff quickly earned influential help when he won the gold medal at the Moscow Conservatory. He toured Germany in 1895-96 and came to America several years later. He made his first San Francisco appearance at the California Theatre April 16, 1900 at a joint recital with Mark Hambourg, pianist. The San Francisco Argonaut of April 9, 1900 announced the performances as follows:

> "Alexander Petschnikoff and Mark Hambourg, who are called, respectively, 'the poet of the violin' and the 'young Siegfried of the piano,' are to give two joint recitals, preceded by an orchestral concert, at the California Theatre during the coming week. On all three occasions they will have the assistance of Aime Lachaume, the pianist and conductor, who will be remembered as the composer and conductor of the incidental music for the pantomimes in which his wife, Mme. Pilar-Morin, appeared here some months ago. The first, an orchestral concert, will take place on Monday afternoon, April 16th when M.Hambourg will play a Rubinstein concerto and the Rapsodie Hongroise, and A. Petschnikoff will play concertos by Tschaikowski and Mendelssohn. The second, on Wednesday afternoon,will be a recital, with selections by Schumann, Sarasate, Chopin, and others on the programme, and at the third, on Friday afternoon, M. Hambourg will play the Appassionata Sonata and, in duet with M. Lachaume, Saint-Saens's Danse Macabre, and A. Petschnikoff will play a Grieg sonata with the piano, a Wieniawski concerto and some dances."

With his wife Lili Petschnikoff, he again toured the United States in 1906-07 and in 1910 was named Royal Professor in Berlin. He taught from 1913-21 at the Royal Academy, Munich and since 1927 at the Stern Conservatory in Berlin. He organized a string quartet in 1921.

PYK, LOUISE, coloratura soprano, (b. March 20, 1849, near Helsingfors, Finland).

Louise Pyk's first appearance in San Francisco was at Irving Hall December 2, 1887. Her reception was cordial and appreciative rather than enthusiastic and subsequent

appearances in 1889 were similarly received. Two quotations, culled from the pages of the San Francisco Evening Bulletin of December 3, and the Argonaut of December 3, respectively, picture her as a typical Nordic woman:

> "The first concert of Madame Pyk was fairly well attended. On the stage the lady bears striking resemblance to Christine Nilsson. She has about the same stature and amplitude of figure and the same repose of manner. Her voice is a mezzo-soprano, at once sympathetic and powerful. Her first number so pleased the audience that three recalls were general and enthusiastic. Her rich and powerful voice, her perfect method, the ease and facility with which she overcomes all difficulties, confirmed the statements of success in Europe and the Eastern States. Madame Pyk was assisted by Signor Roselli, Henry Heyman and Mrs. Carmichael-Carr."

The Argonaut of December 3, 1887 said:

> "Mme. Pyk has that strange charm which belongs to the women of the North. The cold blue of her eyes is contradicted by the curve of a warm sympathetic mouth, and her face is interesting. These northern women are rarely beautiful, even in a statuesque way, but they always suggest a reserve force, and fascinate by what they do not reveal. One naturally expects a peculiar brittleness in the northern voice, like the clink of breaking ice. Mme. Pyk's voice is rather warm and velvety than not and she sings well. Curiously enough, she conquered her audience with two Swedish Folk Songs of which perhaps not half a dozen people in the house understood a word, but everyone wished to understand, for that there was something very arch in one of them was evident enough and no one likes to lose that sort of thing."

Madame Pyk studied with Arlberg in Stockholm and with Mme. Viardot-Garcia in Paris. She began her career in 1875, singing in Stockholm, Leipzig, Copenhagen and England before coming to America in 1884. After two years in the United States she returned to Europe where she remained but a few months. Returning to America, Louise Pyk went on the extended concert tour which brought her to San Francisco as described.

RESZKE, EDOUARD, DE, (b. Dec. 22, 1853, Warsaw; d.May 25,1917, near Warsaw).

Like his world-famous brother Jean, who was first intended to be a lawyer, Edouard De Reszke was trained for a vocation other than music,having been sent to an agricultural school to prepare himself to be a farmer. But his mother, an accomplished singer, gave him singing lessons and later he studied voice under Ciaffei in Warsaw.

His brother Jean sent him to Italy and there he studied under Steller and Coletti. Even then he apparently had no intention of adopting singing as his profession, but while visiting his sister Josephine, talented soprano then with the Paris Opera, he was heard by the Opera's director, Escudier, who recommended him to Verdi. As a result De Reszke made his debut as the King in the Paris premiere of Verdi's Aida April 22,1875 at the Theatre des Italiens, with the composer conducting. After two seasons in Paris he sang in Milan and Turin and in 1879, at Massenet's request, he appeared as Indra at the Italian premiere of Le Roi de Lahore in Milan.

He sang in a number of other cities and then appeared at Covent Garden, London, where he had great successes as Daland in The Flying Dutchman and Hagen in Reyer's Salammbo in 1884. He appeared with his brother Jean, who sang the title role, as Mephistopheles in the 500th performance of Gounod's Faust, at the Paris Opera November 4, 1887.

With Eames as Elsa, he made his American debut with Jean, who sang the title role, as the King in Lohengrin, sung in Italian,in Chicago, November 9,1891. With Eames and Jean, who were also making their New York debut, he made his first New York appearance as Friar Laurent in Romeo and Juliet, December 14, 1891. At this performance Edouard scored a greater success than his brother Jean despite the fact that the latter was to become the idol of the Metropolitan. Edouard remained a member of the company a year longer than Jean, until the season of 1901-02. During his ten year engagement with the Metropolitan Edouard De Reszke appeared in many parts.

He came to San Francisco in 1900 and appeared as the Friar in Romeo and Juliet,November 12 of that year at the Morosco Grand Opera House. His artistry was highly acclaimed by the local critics. Ashton Stevens wrote in the San Francisco Examiner of November 13, 1900:

> "For Edouard De Reszke there is nothing but superlative praise. He is an artist from sole to bonnet,with a voice so rich and warm as to shame a cello.What there is in the role of Friar Laurent he voices and figures with impeccable identity. There is dignity and splendid sympathy in his work."

The San Francisco Chronicle of that day paid tribute to his genial stage presence:

> "Something equally assured was Edouard deReszke in the Friar. A big warm voice that did not touch its limits but was as amenable to the softest as to the most fortissimo music, suited another commanding figure, and a genial face, genial even under the austere makeup. One liked him to begin with, but who that we have heard has sung the marriage scene so impressively, or who can touch that title bit he has with Juliet over the potion?This is where we are repaid for the cost of the opera. It is the difference between the man who is born with the artist's intution and temperament and the man with the voice who forgets that music has ever had any particular meaning."

On November 17, he sang the King in Lohengrin and on November 20, Leporello in Mozart's Don Giovanni.

In review the San Francisco Chronicle of November 24, 1900 stated:

> ".... the art of deReszke is ever present, and his voice rich in musical quality, was heavy enough to be heard almost on Mission Street."

Two and a half years after his performances here he made his last American appearance March 21, 1903 as Mephistopheles in Faust. He then retired to his home in Poland, after failing as a teacher in London. During the World War he lived in poverty in the cellar of his home and later in a cave. Stricken with rheumatism, he became a physical wreck. By the time conditions had improved and he was attended to by his wife and children in his home, he was beyond recovery. He died May 25, 1917.

Edouard was a giant and towered above his fellows on the operatic stage, his great height and weight making even his brother Jean, a large man, appear small in contrast. One of the greatest basses, his rich voice was mighty in volume and he managed it with the utmost artistry.

Cartoons by Caruso

Impression of the Fire 1906

Refugee on Way to Oakland

Source: Article by Caruso in London Sketch, reprinted in Theatre Magazine, July 1906, P. 184

RIVARDE, SERGE ACHILLE, violinist, (b. October 31, 1865; New York).

Although born in New York City, of Spanish parentage, so much of Serge Achille Rivarde's life was spent on the European Continent and in England that he can be called an American violinist only by courtesy. Rivarde took up his violin studies as a child and was ready for the Paris Conservatoire at the age of eleven. He studied there until 1881 when he returned to America for a series of concerts which continued for three years.

Rivarde was concert master of the Lamoureux Orchestra in Paris between the years 1885-91 and he made his debut in London three years later as a finished virtuoso of the violin. In 1895 Rivarde again returned to his homeland and gave nineteen triumphant concerts in New York, the city of his birth. He made appearances as solo artist with the Boston Symphony Orchestra, and with the Theodore Thomas Orchestra in Chicago, and a few months later he made his debut in San Francisco. The Argonaut considered him "a remarkable player, resembling Sarasate in his poetic quality." The San Francisco Call of April 28, 1896, gives Rivarde unstinted praise both for his personal appearance and for his genius with the violin:

> "Last night Rivarde, who made his San Francisco debut at the Columbia Theatre, was applauded to the echo, particularly in music which gave him scope for the display of his own characteristic qualities.
>
> "In these days, when a plain stubble-haired man has absolutely no chance as a virtuoso, Achille Rivarde's appearnce is in itself a fortune to him. There was a distinct sensation in the theatre when the tall, willowy young Spaniard appeared and agitated his flowing black locks in a graceful, languid bow. In fact there were a number of people who settled themselves back in their seats with a sense of luxurious satisfaction after they had surveyed the young violinist through their opera glasses and had seen that he had all the outward and visible signs of a successful virtuoso.
>
> "The first number in which Rivarde was heard was the Mendelssohn Violin Concerto, which was played by both Marsick and Ondriczek. It was not, as a whole, so suited to make his playing

appeal to the audience as other numbers in which he was later heard, though the last two movements aroused his hearers to a good deal of enthusiasm. His tone is remarkable for its sweetness and clearness rather than its strength, and his execution of florid passages is easy and brilliant. The great charm of Rivarde's playing however, is in his poetic expression.

"It was the Wieniawski Airs Russes which brought Rivarde a storm of applause and 'bravos!' His interpretation was thoroughly characteristic, savouring neither of Ysaye's somewhat majestic rendering nor Ondriczek's fiery interpretation. Rivarde had less brio than the latter, but more sentiment, while his exectuion was very flowery and facile. He was recalled again and again."

Rivarde settled in London after his many tours of America and Europe, and from 1899 to 1936, he taught at the Royal College of Music. He established his own violin school in London in 1924 and is author of the book Violin Playing.

RIVE-KING, JULIE, Pianist, composer, (b. October 31, 1857, Cincinnati, Ohio; d. July 24, 1937, Indianapolis, Indiana).

Like Carreno, she was a child prodigy and first appeared before the public at the age of eight. Between concerts she found time to study with Liszt, Reinecke, William Mason and S. B. Mills. In 1874 she was heard in Leipzig and other European cities. The following year she made her debut with the New York Philharmonic Orchestra. After her marriage to Frank King of Milwaukee in 1876, she used his name.

Throughout the eighties and nineties Julie Rive-King made many tours of the United States and appeared in more than two hundred concerts conducted by Theodore Thomas, one of the most popular orchestral conductors of the period. She made her first bow to San Francisco audiences May 23, 1882, at Platt's Hall. The Argonaut of May 27 reports that, unlike Carreno, the "lioness of the piano," the style of Rive-King's playing was coolly intellectual and reserved:

"Madam Rive-King, whose first concert in this city took place last Tuesday evening at Platt's Hall, has been before the public for a number of years as a pianist of genuine and superior excellence. Born in this country of French

parentage, she has studied with America's foremost instructors, and in Europe under the direction of many famous masters. Her success at home has, according to all reports, been constant, well-won, and abundant; and the latest event of an artistic career goes to prove that report has in no wise belied itself.

"The introductory number of Madam King's first programme was Beethoven's Third Concerto in C Minor, with Reinecke's cadenza. The orchestra prelude afforded the not over crowded audience an apportunity of becoming aware that the graceful pianiste is possessed in repose of an easy and dignified presence, of a physique well adapted to the requirements of her instrument, and a quietness of manner very simple and attractive. The entrance of the piano part made haste to deepen this pleasant impression, and its favorableness rapidly increased as the evening wore away.

"The most captious critic must certainly acknowledge the essential worth and refinement of this lady's admirable attainments. Her touch, as occasion demands, is bold, delicate, light, or large, yet always full and nicely proportioned. Her technique is finished, careful, and apparently ordered by the wisest laws of pianism. Her style is unconstrained and natural, and her interpretation thoughtful, cultivated, and painstaking.

"In the light of one distinguishing feature, namely, the self-contained accuracy and poise of her playing, there may be some question as to whether Madam Rive-King, or indeed any lady pianist, has ever been possessed of that spirit of inspiration which in masters like Liszt and Rubinstein, sweeps and carries all before it...

"He who directs his steps to Platt's Hall in the expectation of seeing Madam Rive-King swoop upon the keys, rave musically, or work herself into any sort of a melodic frenzy, will be wholly disappointed. She is of a prudent type, guarded, cautious, and beautifully calm. But who is more polished than she? -- who more skillful and conscientious?

"During the evening Madam Rive-King was repeatedly called forward, and much earnest applause was lavished upon her unassuming, but beautifully meritorious performance. The concert was in every particular a genuine musical treat."

During the ensuing years Madam Rive-King came many times to San Francisco. Several of these visits were with the orchestra of Theodore Thomas. Retiring from the concert stage, she taught for some years at the Bush Conservatory of Music in Chicago. Her many piano compositions, chiefly salon music, were very popular in their day.

ROSENTHAL, MORITZ, pianist, (b. Dec.18,1862, Lemberg, Poland).

After two years of study under Goloth, Rosenthal at the age of ten attracted the attention of Mikuli who taught the boy in 1872-74 at Lemberg Conservatory. He played in public Chopin's Rondo in C for two pianos with Mikuli shortly after he became his pupil and in 1875 went to Vienna to study with Joseffy. Liszt heard a concert given by Rosenthal at fourteen and praised him, saying, "There is within you a great pianist who will surely work his way out."

For a decade, commencing in 1876, the year of his formal debut in Vienna, Rosenthal was Liszt's pupil at intervals in Vienna, Posth, Weimar and Rome. In 1876 he toured Rumania and Russian Poland and in 1878 appeared in St.Petersburg and Paris. He devoted only part of his time to music and from 1880-86 was a student at University of Vienna, receiving the degree of Master of Arts in the latter year.

He made his first visit to the United States in 1888 and in 1895 to England. His second American tour in 1896 was interrupted by illness. Recovered, he continued his career. He came to San Francisco in 1899.

The Examiner of April 26,1899, in a critique headed "Rosenthal Played; Audience Cheered," wrote of his final San Francisco recital of that year:

"The program for the final Rosenthal recital yesterday afternoon was slightly changed, rather for the better, from the one first announced. It began with Mozart's A Major Sonata, that every student plays, and its masterly interpretation was a first class music lesson. Several other familiar problems were solved in a

novel way. When the great B Flat Minor Scherzo was revealed, under the titanic Rosenthal touch, it opened out new and almost unsuspected features, though it has long been a favorite study for pianists. The player was called out by continuous applause three times, and finally granted an extra, a little minor Moment Musicale by Schubert, in 2-4 time. The great Schumann Carnival with its dozen different tone pictures elicited by its long and arduous performance a continuous storm of approval, which recalled the artist six times. None but great players are equal to this composition. A Berceuse and a Schubert song, the latter rather overgilded by Liszt, followed. Several preludes and a mazurka and waltz of Chopin were next given. The waltz, as elaborated by Rosenthal, is one of the most astonishing things he plays. Its velocity is breathless enough to discourage imitation, without the double difficulties he interweaves. It has to be repeated, as it only requires sixty seconds to do it. The fine program ended with Liszt's Don Juan Fantasia, into which the Abbe has injected all the elements of pianistic virtuosity to such an extent that very little real music remains. But as an exhibition of technical skill and power it is immense. It is more productive of wonder than respect. La cedare is bedeviled ad infinitum. Rosenthal never fails to make it provoke great enthusiasm. The retiring audience cheered until the player finally returned to the piano and played Chopin's Berceuse with a dreamy tenderness more suggestive of maternal sentiment than one might expect in a confirmed bachelor like Rosenthal. It was a pleasant farewell impression, to linger long in our memory of a very great artist."

For a time, Rosenthal taught at the Curtis Institute in Philadelphia. November 13, 1938 he celebrated the 50th anniversary of his American debut with a recital at Carnegie Hall, New York. He is the author of a number of piano compositions and, with Schytte, A Schule des Hoheren Klavierspiels.

Rosenthal is considered one of the greatest pianists of all times. A few years younger than Paderewski, he was a rival of the great Pole although his appeal was limited to a smaller public.

"He is a hurricane, a tempest, a thunderbolt" was the description given his playing by one critic. Of his style

and temperament Henry C. Lahee in his Famous Pianists of Today and Yesterday wrote:

> "Rosenthal's peculiar temperament, a temperament that is sometimes hard but never lean in its expression of musical truths, readily lends itself to the grandiloquent, the magnificent, sonorous, nobility in decoration, and all that is lofty and sublimated in pure thought. But he misses or rather neglects the softer, serener side of art. There is no twilight in his playing, yet he controls every nuance of the piano pallette. DePachmann and Rosenthal both draw from the instrument remarkable varied tonal qualities. Rosenthal's tone is the thunderbolt, DePachmann's like a rose-leaf, yet Rosenthal, because of sheer power, can whisper quite as poetically as the Russian. Rosenthal is fond of literature, and his marvelous memory shows itself not only in his repertoire, but in the fact that he can repeat any poem of Heine, his favourite, if the first line be spoken. He has also written on musical subjects with credit to his literary taste and his knowledge, and has measured pens with some of his critics in such manner as to show that he has a ready and pungent wit."

RUSSELL, LILLIAN, soprano, (b. December 4, 1861, Clinton Iowa; d. June 6, 1922, Pittsburg).

Belle of the nineties and sweetheart of the tuneful opera stage was Lillian Russell. Her type of beauty set the fashion in America throughout an era. Small of waist, large of bosom, dashing, Lillian was America's sweetheart. Her coiffure, her bustles, her lacy ruffles, her huge picture hats and her "oo-la-la" were envied and copied by the ladies from coast to coast.

In addition to her beauty and personal appeal, Lillian Russell possessed a remarkably fine voice. She became famous for her roles in light and bouffe opera, but her voice had such possibilities that she might well have become famous in grand opera. San Francisco knew her both when she was a struggling ingenue of nineteen with a bit part in the chorus, and when she had reached fame and full blown beauty.

Lillian Russell was educated in a Chicago convent. She made her first public appearance at Chickering Hall, in an amateur performance of Time Tries All, December 25, 1877. Later she went to New York where she studied voice under Mme. Cappiani, and was later engaged by Rice for the chorus of his Pinafore company. She married Harry Braham, the conductor of this company and left the stage for a time. Then, joining the Sparks' Combination, she had a very small role in a musical comedy labeled Horrors. With this company she visited San Francisco for the first time on April 18, 1881.

Miss Russell's superior voice was noticed by Tony Pastor after she returned to New York. She accepted an engagement to sing ballads at his theatre. Here she met "Diamond Jim" Brady, that super-salesman and gastronomic personage, who became her playboy companion for many years to follow. Thereafter Lillian Russell herself was an American personage, and her rise on the light opera stage was rapid.

She was a star with the McCaull Opera Company singing leads in Olivette, Patience and The Sorcerer. London triumphs followed, then a return to the newly built Casino in New York. Here, during 1885, she won signal success in Polly, Nadjy and the Princess of Trebizonde. Having divorced her first husband, she married Edward Solomon, musical director of the Casino.

In the autumn of 1886 she again visited San Francisco, as the star of the J. C. Duff Opera Company, one of the finest of American light opera companies. Gilbert and Sullivan operettas comprised the repertoire of this troupe. Two later appearances of Lillian Russell are described in the Argonaut of March 5, 1887, and the San Francisco Bulletin of September 6, 1892:

> "The greatest demand upon the American stage of today is for leading sopranos for light opera. But of leading sopranos in light opera Lillian Russell is the only one upon the stage of today who fulfills the requirements of voice, person, and chic, and she is one of those women who are, unfortunately, destined to premature decay...."

> "The Lillian Russell opera season opened last night to one of the largest and most fashionable audiences ever seen at the Baldwin Theatre. Miss Russell is herself the same charming combination as of old -- a pretty woman, a good singer, a fine dresser and a pleasing actress. The company is inferior to the Bostonians in every respect but the beauty of the ladies...."

From 1899 to 1904 she sang and clowned with the Weber and Fields Burlesque Company. Miss Russell appeared in many light operas, and also in dramatic productions. She divorced Solomon in 1894 and married John Chatterton, a tenor known on the operatic stage as Signor Perugini; in 1912 she divorced Chatterton and married Alexander Moore, who was later Ambassador at Madrid.

She displayed a fine histronic sense, particularly in comedy vein. Lillian Russell was a product of her time. Tuneful light opera was the desideratum of the "gay nineties," and she went with the tide.

SARASATE, DON PABLO MARTIN, DE, violinist, (b. 1844, Pamploma, Spain; d. September 21, 1908, Biarritz, France).

He played before Queen Isabella at the Court of Madrid when but ten years of age and so pleased the Queen that she presented him with a Stradivarius violin. Two years later he entered the Conservatoire of Paris as a pupil of Alard. M. Lassabathie, the administrator of the institution, took the boy into his home and supervised his progress. This arrangement continued until his benefactor's death ten years later.

Sarasate won the prize for violin playing during his first year at the Conservatoire, and in 1859 and 1872 went to Germany, Russia, Austria, England, and Belgium. These tours brought him considerable renown.

While on his American tour in 1889-90, Sarasate visited San Francisco with Eugene d'Albert, the famous pianist. The San Francisco Evening Bulletin of March 3 and 6, 1890, praised his work:

> "Pablo Sarasate is a violinist par excellence, in fact, a master of the instrument approaching Ole Bull, and with the fire and verve of Wieniawski. His bowing is grand and fingering marvelous. This is most clearly perceptible in La Fee d' Amour, by S. Raff, which perfectly entranced his listeners. This composition is one of the most difficult written, and requires an artist to not alone correctly interpret it, but to execute the intricate runs with which it abounds.

"There is such an easiness to his performance that one does not tire of looking at him when at the same time such pure and sweet sounds are heard from his Stradivarius. He gave Schubert's Rondeau Brilliant, as the name implies, the difficult chromatics being even and of the smoothest running.... A Nocturne by Chopin and pleasing Habanera, the arrangement by Sarasate, closed a delightful evening of genuine music, musically rendered."

After his American tour Sarasate returned to Europe. The public found that the youth, who heretofore played only variations on opera themes, had now developed a serious and noble style and a superior technical ability without losing the charm of his tone. They welcomed him as an artist.

Sarasate was a popular figure with the nobility of Europe and received many valuable gifts. Among the donors were Emperor William I of Germany, Napoleon III, and the Queen of Spain. The collection has been placed in a museum by the council of his native city, Pamploma. Sarasate's compositions are very beautiful works, and mainly in Spanish dance form.

SAUER, EMILE, pianist, (b. Oct. 8, 1862, Hamburg).

Emile Sauer first studied under his mother and then with Rubinstein and Liszt. In 1882 he began a series of tours that included England in 1894 and the United States in 1898-99. In the latter year he came to San Francisco and the Argonaut of April 10 reported:

"Emile Sauer, the distingusihed pianist, will give two concerts at the Grand Opera House, on Wednesday and Friday afternoons, at 2:15, April 19 and 21st. The standard of Sauer's art is thoroughly established in Europe, where, in the fastidious home of Rubinstein as well as in Vienna, the musical city par excellence, he has been pronounced the most brilliant and powerful of modern masters of the piano. His career began seventeen years ago, and since his debut in the Rhineland he has won the highest praises in England and all the cities of the Continent. His tour in this country, under the direction of Victor Thrane, includes forty concerts, and so far has been an uninterrupted success."

The San Francisco Examiner reviewed Sauer's performance April 20, 1899 as follows:

"The audience that greeted Emile Sauer was larger than it really appeared in the vast depths of the Grand Opera House.

"It was a representative throng, comprising not only nearly all the prominent local apostles and disciples of the keyboard, but a couple of Sauer's old fellow students of Liszt at Weimar, Hugo Mansfeldt and William Piutti. The popular as well as expert verdict was one of hearty approval for the new artist. The recent presence of other great players gave no occasion for unfavorable comparison with their efforts. Mediocrity has no standing nowadays.

"It requires a very great player to achieve respectful attention. Sauer is great from any pianistic point of view. He talks with his fingers as unconsciously as men articulate with their tongues and lips. He plays with poetical abandon. The somewhat exaggerated brandishing of his arms is in reality not affectation but emotional breadth.

"His program yesterday began with a Bach prelude and fugue, the conventional thing not generally popular, but proper. He made it one of the most musical Bachs we have ever heard. Beethoven's Sonata, op. 50, followed. The final rondo was a fine exhibition of his digital smoothness and technique; Schumann's Nachstuck, eloquent phrasing of the melodic theme. The same author's Toccata was then given an admirable reading....

"The playing of Chopin is the true test of a pianist. No one has written more musically or poetically for the instrument than he who did more to make it a solo instrument than any other. Sauer is by nature eminently qualified for Chopin's interpretation and proved it by the manner in which he played a bolero, a nocturne, and an etude - the last seldom heard. He closed his program with Liszt thunders and produced so much applause that he was recalled and gave as a final encore a Liszt waltz. Sauer will give one more recital tomorrow afternoon."

From 1901-07 and since 1915, Sauer was director of piano master-classes at Vienna Conservatory and in 1917 was named hereditary knight. His works include an autobiography, Meine Welt, published in 1901; two piano concertos, in E minor and C minor; a Suite Moderne, two piano sonatas; Hymne Bulgare for chorus and orchestra, and thirty-three piano compositions. He edited the works of Scarlatti and Brahms.

SAURET, EMILE, violinist, (b. May 22, 1852, Dun-le-Roi, France; d. February 12, 1920, London).

A pupil of de Beriot, he began touring in Europe at the age of eight, and made the first of his five American tours in 1872. Sauret knew Liszt, and they often performed together. From 1880-89 he taught at Kullak's Conservatory in Berlin. He was professor of music at the Royal Academy of Music in London, 1890-1903, and at the Chicago Musical College, 1903-06. He was twice married, first to Teresa Carreno, the Brazilian pianist, and then to Emma Hatter. He wrote a violin concerto, many etudes, about one hundred pieces for violin and piano, and several works for violin and orchestra. The Argonaut's critic wrote January 17, 1880, that "Sauret, ranked as one of the best in Europe, awakened scarcely a ripple here." In 1896 when Sauret appeared at the Columbia Theatre with the Seidl Orchestra, he was much better received than on his previous visits.

SCALCHI, SOPHIA, contralto and mezzo-soprano, (b. November 29, 1850, Turin, Italy).

Amelia Ransome Neville in her book on San Francisco, The Fantastic City, page 231, describes Sophia Scalchi as "an enormous Italian woman with the richest contralto I ever heard, like deep, wine-colored velvet." She first came to San Francisco with the Mapleson -- Patti company in 1885. Despite the over-shadowing popularity of Patti, Scalchi occupied a large share of public attention because she had the reputation of being the most gifted living contralto. In an interview printed in the San Francisco Evening Bulletin of March 6, 1885, Scalchi tells the story of her life in these words:

> "I was born in Turin, Italy, in 1850, and I have sung ever since I can recollect. You ask concerning my life, and I will tell you. I began to study before I was fifteen years old, in

Bologna, my teacher being Mme. Boccabadati, and I made my debut when I was sixteen in Ballo en Maschera. The role of Ulrica was the only one I knew. My family were poor, and that compelled me to make my debut after only one year of study. I felt that I must support my family. I was successful at my debut. Since then I have had no regular musical instruction, as you might call it; but I have a friend in Italy on whose judgment I rely when it is proposed for me to undertake a new role. In his opinion I have confidence.

"I had little time for study at first. My debut was in Mantua. After that I sang in Italy in many theatres, remaining there two years. Then I went to London and have been for fifteen years the leading contralto at Covent Garden. I sang nine winter seasons at the Imperial Theatre at St. Petersburg, and have sung in Moscow, Vienna, Madrid, at La Scala in Milan, and all the principal cities in Europe. Before coming to New York I sang in South America, and on November 24, 1883, I first landed in New York I have sung two seasons with Col. Mapleson's Company, and last year was in Mr. Abbey's Company. In the United States I have sung in New York and elsewhere, taking part in two festivals in Cincinnati...."

Scalchi's first appearance here is reported in the San Francisco Evening Bulletin of March 13, 1885:

"The performance of Faust by the Mapleson Company, last evening, drew to the Grand Opera House a very large handsomely dressed and appreciative audience. Scalchi sang the music in the 'Siebel' part perfectly. There are tones in her voice which are sometimes heard in recitative, sometimes in melodies, which, however often heard, still startle the auditor with surprise and delight. Such tones alone would suggest the possibilities of her magnificently developed and cultivated voice. The part of 'Siebel' was acted prettily.

"Personality and charm are more important factors in the success of a singer than they are in even that of an actress. Mme. Scalchi has both. The world has loved her for a long time, loved something in that deep, heart-stirring

voice above and beyond its melodious excellence. It seems to come straight from a heart that feels for all the sorrows over which man groans -- not alone the fine, tragic sorrows, through which the sufferer has a comforting sense of dramatic dignity, but the hidden secret ones that are buried deep from the world's eye under smiles and follies.

"That big, kind voice searches them out, and soothes them with its message of consolation. Like the grasp of a friendly hand and the sudden glance of honest eyes, a voice with this quality is a boon in the world. Its artistic side was exploited in the aria from The Huguenots. The human side of it came out in 'Annie Laurie.' That was popular singing with a vengeance. But if singing should be -- as the old idea was -- merely a simple, unpromeditated pleasure, then the Annie Laurie was the best kind of singing. The rich tones, with their soft sonority, gave out the song with a sense of deep, ineffable sadness.

"Though Mme.Scalchi is no longer in her prime, the delight of her singing remains. She has edges to her voice where once there were only softnesses. But she is the artist still, the artist by divine right of birth."

SCHARWENKA, FRANZ XAVIER, pianist and composer, (b. Jan. 6, 1850, Samter, Posen; Germany; d. Dec. 8, 1924, Berlin).

He began his musical training at Kullak Academy, Berlin as a pupil of Kullak and Wuerst, and taught at the Academy from 1868 until 1873. Scharwenka made his debut in Berlin in 1869; gave chamber music concerts for several years with Sauret and Heinrich Grifeldt and beginning in 1874 toured Europe and later America. He made his London debut with his first concerto in 1879 and returned there in 1880 and 1899, with his second and third concertos. Founding his own conservatory in Berlin in 1881 he merged it in 1893 with the Klindworth Conservatory.

In 1891 he came to America and remained here until 1898. During this time -- between sixteen trips across the Atlantic -- he directed his New York Conservatory and toured

the country several times. On one of his later tours, when he was forty-seven years old, Scharwenka came to San Francisco. He gave his first concert at the California Theatre October 19, 1897 and was greeted at this appearance and at four subsequent ones by large and appreciative audiences.

Concerning his visit, the San Francisco Examiner reported on October 20, 1897:

> "Not since Max Bruch came to America years ago has a musician of equal eminence been welcomed to our shores, and not since the appearance of Rubinstein, a generation ago, has there been such a piano composer in this city. That Herr Scharwenka is a handsome man is told by his portrait. He is large of frame, but active physically and mentally. His nature is capitally reflected in the finest of his works for pianoforte that has been heard in American metropolis -- the concerto in B flat minor. Only as an episode in the first division, an allegro patetico, is a slow movement admitted to the work.
>
> "The music, especially the scherzo, is eager, energetic, impetuous, fiery. Mr. Edward Xavier Roelker, the well-known lyric tenor, will assist at all of the concerts."

Of his recitals, the San Francisco Argonaut of October 25, 1897 reported:

> "Scharwenka has the assistance of Mr. Edward Xavier Roelker, a lyric tenor, but the chief interest lies in the piano numbers. These include a wide range of manners and styles of compositions, affording free play to the maestro's versatility. The numbers, however, that have proved most popular are Scharwenka's own compositions, notably his Polish dances. At this afternoon's concert Scharwenka will play a Beethoven Sonata (op. 27) and several other popular songs."

Scharwenka was co-director and actually principal of the Klindworth-Scharwenka Conservatory, Berlin from 1898 to 1905 with his brother Phillip Scharwenka and Hugo Goldschmidt and from 1905 to 1914 with Robert Robitschek. He made his farewell American tour in 1913-14 and in the latter year, with Walter Petzet, Scharwenka opened a new Master School in Berlin.

His works included the opera Mataswintha, Symphony in C minor, op. 60, numerous compositions for the piano, violin and cello, many songs, church music, arrangements and technical books. He edited Schumann's piano works and with August Spanuth in 1908 wrote Methodik des Klavierspiels and in 1922 -- two years before his death -- published Klange Aus Meinem Leben (Reminiscences).

SCHEEL, FRITZ, violinist and conductor, (b. November 7, 1852, Lubeck, Germany; d. March 13, 1907, Philadelphia).

Fritz Scheel, founder of the San Francisco Symphony Orchestra, began the study of music under his father, an orchestral conductor, at the age of ten; between the ages of twelve and fifteen he studied with David at Leipzig. At seventeen he became conductor and concert master at Bremerhaven and four years later led the summer concerts at Schwerin. He succeeded Sitt in 1884 as municipal conductor in Chemnitz and in 1890 conducted an orchestra in Hamburg.

He led a number of orchestral concerts in New York in 1893 and the following year appeared at the Columbian Exposition in Chicago as conductor of the Trocadero concerts.

When he came to San Francisco in 1895 his fame was world-wide and the greeting he received was in keeping with his renown. Two thousand five hundred music lovers packed Mechanic's Pavilion October 21, 1895 to hear the great conductor. The band joined in the opening ovation by tendering Scheel the Fanfare. J.H. Rosewald, in a letter to the editor of the Argonaut, October 28, 1895, wrote:

> "It is his intention to organize a select orchestra of forty-six pieces during the next few weeks. After two weeks of diligent rehearsals he will inaugurate a season of fifteen or more symphony concerts."

A little later, October 10, 1897, the San Francisco Examiner announced:

> "Fritz Scheel and his big orchestra will give a popular grand concert at Sutro Baths this afternoon. It will be the first appearance of the popular leader since his return from Europe and East, and his welcome will doubtless be emphasized by one of the largest audiences that has assembled in the Baths since his orchestra opened it."

Scheel conducted the San Francisco Symphony which he had organized until 1899, and then went to Philadelphia where his successful direction of concerts at Woodside Park in that city led to the establishment in 1900 of the Philadelphia Symphony Orchestra.

SCHUMANN-HEINK, ERNESTINE, Austrian-American operatic and concert contralto, (b. June 15, 1861, near Prague, Austria; d. November 17, 1936, Hollywood, California).

Mme. Schumann-Heink, the "grand old lady of song," is familiar to every concert-goer. Her matronly figure, sonorous and organ-like voice, and her gracious smile adorned the music halls of Europe and America for sixty years. So well loved was Mme. Schumann-Heink that she was welcomed long after her tremendous voice had dwindled to a ghost of its former self.

Daughter of an Austrian army officer, she began to study at an early age under Marietta von Leclair, Karl Krobe, and Franz Wuller. Her first public appearance was made in Beethoven's Ninth Symphony at Graz when she was fifteen. Her opera debut was made in October 1878 as Azucena at the Dresden Court Opera. Four seasons at the Dresden Court Opera and at the Cathedral of Dresden followed; from 1883 to 1898 she was with the Hamburg Municipal Opera. Audiences at Berlin and Covent Garden, London, heard her regularly between seasons at Hamburg, and from 1896 to 1906 she appeared yearly at the Bayreuth Festivals.

She made her American debut in Chicago as Ortrud November 7, 1898; sang at the Metropolitan in New York from 1899 until 1904, and made her first long concert tour of America in 1903-04. Most of her appearances were made in this country after 1899, and in 1908 she became a naturalized American citizen. During the World War she sang for the Red Cross and in the training camps. One of her sons was killed while fighting in the German army, one while serving in the American army.

San Francisco first heard Schumann-Heink in November 1900 when she came with the famous Maurice Grau Opera Company, the greatest galaxy of opera stars ever to come here. Wagnerian opera was her forte, and her various contralto roles won unstinted praise. She made her first San Francisco concert appearances in April 1904. The Argonaut of April 18, of that year said:

"Good things advertise themselves. From the date of her first concert, now over a week since, enthusiasts have been trumpet-tongued in celebrating Mme. Schumann-Heink's virtues as a concert singer. The climax came last Saturday, when an almost exclusively feminine, gauzily gowned multitude, disregarding the hot weather, struggled with difficulty into the crowded Alhambra and for two hours listened to the first contralto of the world render, with unabated freshness of tone, and with scarcely a cessation beyond that caused by their own applause, a programme that was peculiarly complete and satisfying.

"Mme. Schumann-Heink has in the highest degree, the temperament of the true artist. The delight of expression is hers, the pleasure of giving pleasure, and with a fervor that has more than a touch of genius in it, she surrenders herself to the joy of interpreting emotion in song.

"She has not lost a note since we last saw her. Rather she seems to have gained in freshness of feeling, and in the energy of soul which will not permit her to give the least phrase a blurred or mechanical delivery. Her method is superb. The study that she does at Berlin between seasons under Stockhausen's guidance tells continually, and in many ways; the crystalline purity of her upper notes, the flexibility and volume of her lower ones, the clean-cut perfection of her phrasing, the ease and poise with which she develops a mere thread of sweet, clear tone to a grand crescendo -- these things declare a technique that is all but flawless.

"What gives peculiar charm to Mme. Schumann-Heink's singing is the union of such perfect art with the warmth and depth of temperament that are hers."

In 1926, Schumann-Heink celebrated the 50th anniversary of her Graz debut with a concert in Carnegie Hall, New York, and then gave a 20,000 mile "farewell tour." In 1930 she sang at Roxy's Theatre in New York, and then toured with Roxy's Gang. Her final operatic role was that of Erda, sung at the Metropolitan Opera House, New York, March 11, 1932. She made her first motion picture appearance in Here's to Romance in 1935 and signed a three year contract to star in films. Ill-health, however, prevented any further work.

Mme. Schumann-Heink's voice covered the great range from D below middle C to B flat above. She was, by virtue of her extraordinarily opulent, powerful and well-delivered voice of organ-like quality, one of the greatest singers of her time. She also had an exceptional dramatic temperament. The public was particularly fond of hearing Schumann-Heink and Caruso together in Aida; each had so much voice power that their duets were a unique and unrivaled performance. Although Mme. Schumann-Heink had 150 operatic roles in her repertoire, she sang only a few of these in America. She was an outstanding interpreter of the German Lieder and was as well known for her concert recitals as for her Wagnerian roles.

SCOTTI, ANTONIO, baritone, (b. January 26, 1866, Naples, Italy; d. December 18, 1936, Naples, Italy).

Scotti studied under Mme. Trifari, Paganini and Lombardi. At the age of twenty-three he made his debut at Malta as Amonasro in Verdi's Aida, after which he appeared in numerous European and South American cities. He made his London debut at Covent Garden June 8, 1899 in the title role of Mozart's Don Giovanni. His first appearance in America was in Chicago in 1899 and shortly thereafter, December 27, 1899, he made his New York debut at the Metropolitan Opera House as Don Giovanni.

A year later he came to San Francisco with Maurice Grau Opera Company and sang Amonasro with Louise Homer, Lillian Nordica, Plancon and Journet in Aida November 14, 1900.

The Chronicle of the next day wrote:

> "Scotti is another most stirring singer. He is not turgid; he never forgets art and his performance of Amonasro, powerful and passionate, quite justified what we were told to expect of him. Young, with a voice entirely sound, full of magnetism, acting full of fire and a temperament that impresses an audience in everything, Scotti must be a favorite. Certainly in the Italian Opera he is one of the great baritones."

His performance of Don Giovanni on November 20th evoked similar praise from the San Francisco critics. Five years later, when he came here with Caruso on the tenor's first visit to San Francisco, Scotti paid San Francisco a compliment, as reported in the Examiner, April 6, 1905:

"I have been in San Francisco twice before. I love the city; I love the people. There is no city in America so cosmopolitan."

Scotti's career was closely associated with that of Caruso's and his fame increased until he became the foremost baritone of his time. He excelled in Puccini's operas and his singing of Scarpia was considered unrivaled. Between appearances at the Metropolitan he toured through the United States with his own company. In celebration of his 25th year with the Metropolitan the company gave him a benefit performance of Tosca January 1, 1924. He ended his long association with a farewell performance in Lioni's L'Oracolo, January 20, 1933, after which he retired to Naples, dying there in 1936.

SEIDL, ANTON, conductor, (b. May 7, 1850, Budapest, Hungary; d. March 28, 1898, New York).

Anton Seidl was noted as the leading Wagnerian specialist of his time. In 1872 he went to Bayreuth where Richard Wagner employed him to make the first copy of the score of Der Ring des Nibelungen. From 1879 to 1882 he conducted at the Leipzig Opera House, and from 1883 to 1885 at the Bremen Opera House. After the death of Leopold Damrosch, in 1885, Seidl came to the Metropolitan in New York to conduct German opera. Here, in 1886, he conducted the first American performances of Die Meistersinger von Nurnberg and Tristan und Isolde; Siegfried, 1887; Gotterdammerung, 1888; Das Rheingold, 1889; and from March 4 to 11, 1899, the complete Ring cycle. He succeeded Theodore Thomas in 1891 as conductor of the New York Philharmonic Society, and until his death, served as conductor at both the Metropolitan and Philharmonic. He introduced many works then classed as modern, and in 1893 gave the American premiere of Dvorak's New World Symphony. Mr. Seidl left a marked impression on America's musical life through his pioneering with Wagnerian opera and new music. San Francisco heard the New York Philharmonic Orchestra under the direction of Anton Seidl in the autumn of 1896.

SEMBRICH, MARCELLA, (nee Pracede Marcelline Kochanska), soprano, (b. Feb. 15, 1858, Wisniewczyk, Poland; d. Jan. 11, 1935, New York).

Marcella Sembrich studied piano from the age of four and violin from the age of six under her father, Kasmir Kochanski, violinist, and at ten played both instruments in

public. From 1869-73 she continued her studies as a pupil of Wilhelm Stengel in piano and with Brustermann in violin.

Liszt advised her, when she played violin and piano and sang for him in 1874, to devote her greatest efforts to singing, while continuing her violin and piano studies. Accordingly she studied singing in Vienna with Roketansky and piano with Epstein and then went to Milan as a singing pupil of G. B. Lamperti. She made her opera debut June 7, 1877 at Athens as Elvira in Bellini's I'Puritani. In May, 1877 she married Wilhelm Stengel.

After studying repertoire in Vienna with Richard Lewry, she made her German debut in October, 1878 in the role of Lucia at Dresden Court Opera where she sang for two years. In 1880 she was soloist at the Lower Rhine Festival and June 12 of that year made her London debut as Lucia at Royal Italian Opera, where she performed for four successive years.

Again as Lucia she made her American debut October 24, 1883 at the Metropolitan Opera House, New York. In 1884 she returned to Milan to study with Francesco Lamperti and from 1884 to 1893 she appeared in Russia,Scandinavia,Austria, Germany, Spain and from 1895 at Covent Garden, London.

Her reception when she came to San Francisco in March, 1901, was enthusiastic. Her triumph was reported in the San Francisco Argonaut of March 25, 1901 thus:

> "There have been dark intimations in the air of frosty weather at the Grand Opera House during the Sembrich season, but there was no evidence whatever of the kind on the opening night. Instead of adverse conditions, there was a very large audience present, who greeted the great soprano, and even the lesser lights of the company, in a spirit of kindness and hospitable welcome, and,as the brilliant qualities of Mme. Sembrich were discovered, ended in a gale of enthusiasm.
>
> "Although a certain Lenten sobriety was evident in the opera costumes, as compared to the jewel-sown glitter of the greater number during the Grau season in October, the audience came in a joyous holiday mood, and were moved to a spontaneous expression of delight early in the evening.
>
> "Mme. Sembrich selected, in the part of Rosina, the heroine of Rossini's sprightly Il Barbiere,

a role which is particularly suited to her, both temperamentally and vocally. She has an arch, merry face, and her vivacious style of acting carries out the promise made by her features. As to her voice, the first notes sung by the invisible Rosina in response to the amatory warblings of Almavina were while sweet and clear, rather disappointing. I said to myself, "The young roundness of tone has forever fled." This verdict, however, on account of the astonishing manner in which Mme. Sembrich's voice strengthened and warmed and glowed into vocal brilliancy with each fresh call upon it, proved to be premature. It was another case, of the many which we see upon the stage, of how strangely the mental stimulas and intoxication, which is the response of the artistic temperament to the applause and appreciation of an enthusiastic audience, can dispel the languor and weakness caused by physical ailments, for Mme. Sembrich was still suffering from the effects of the cold which had caused her, a week or so before, to annul her engagement at Salt Lake City.

"Before the evening was over she had demonstrated to a remarkable degree how thoroughly she is mistress of vocal technique to its last and most delicate shade, and how brilliantly that mastery could serve her in her need. At first it seemed to be a case of inconceivably skillful skating over thin ice, but later one wondered, as the voice rounded and the singer laughingly triumphed over apparently insurmountable obstacles, that one had thought of danger where none existed. Mme.Sembrich would probably be reckoned as one of a group of the ten great singers of the world. Her style is that of the purely Italian school, and, as so often happens with singers in that school her high standing is partly due to her skill in weaving that brilliant vocal lace-work which Wagner has banished from his operas, but which those who are faithful to Italian traditions, still love. This style of singing while making no appeal to the deeper emotions, rouses a generous and uncontrollable delight at the vocal dexterity and technical genius of the singer. It was thus that Mme. Sembrich affected her audience.

"Added to this, she has an engaging address, a vivacity of manner which does not seem merely stage training but the expression of an abounding warmth and cheerfulness of temperament, and she is, or at least was, in the role of Rosina, a skillful and expressive actress. In the lighter, as well as in the heavier of the old Italian operatic roles, there is always to be expected a certain amount of stereotyped, routine acting, for histrionic genius may not burn into flame while the singer winds her devious way through twenty minutes of fioriture at a stretch. Mme. Sembrich, who started out in life to be a piano virtuoso, is still constant to her early love, and, in responding to an encore, occasionally favors a particularly appreciative audience with a song sung to her own accompaniment. She did so Monday night. And instantly revealed in movement and pose the inborn love she has for the piano. Her fingers caressed the music from the keys; her expression and attitude were those of one at ease with a familiar and well loved comrade; indeed, for the time being, she and the instrument were one.

"In one of the numerous encores she gave, in which it is whispered, the generous and perhaps imprudent little woman ran counter to a prohibitory marital frown across the footlights, she sang a beautiful little German lullaby with a lingering sweetness and sympathy which showed her capacity for the expression of dreamy tenderness. Ah Non Giunge revealed also to those of us who were unfamiliar with her versatility, and who had classified her among the singers of light and surface roles, an unexpected power for emotional expression.

"It now transpires, since the above writing, that Mme. Sembrich will be prevented by a cold from making her Wednesday night appearance in Traviata, which was to have been the second bill.

"This is unfortunate; but, in the meantime it will perhaps begin to penetrate people's minds that we have with us one of the celebrated artists of the day, whose wide European experience has hitherto prevented her from having become as well-known in our country as her brilliant vocal abilities entitle her to be.

> Hence, if Mme. Sembrich's American reputation was as old and well-established as her name and fame in Europe, people would be standing in line before the Grand Opera House. As to her merits, they will take care of themselves. Musical people always spread tidings of such import among their own kind."

Her singing of Violetta in Traviata brought rapturous praise from the Examiner critic in his review of November 14, 1901, in which Sembrich was hailed as greater in that role than Melba:

> "Melba as a Violetta is not to be mentioned in the same type with Sembrich. Melba, in the part, gave us the cool, clear liquid articulation of the canary; she dazzled us with her facility. I believe I said that she shamed the flute. It was a purely instrumental feat-- prodigious virtuosity, and you reckoned with it as such.
>
> "Now Sembrich does all this, but plus a vivid, warm, imaginative personality. She has specialized herself to the twists and twirls of the flutish musical phrase and she has polished the top note until it gleams and her intonation in the most scurried passages is unchallengably truthful. And with this effortless and apparently limitless technique there is blended a human quality whose effect is positively electrical -- a dramatic tact, a passionate prodigality of feeling that, until you hear it, would seem impossible of association with music of the Traviata character."

Mme. Sembrich continued to be a prominent member of the opera world, singing at the Metropolitan Opera House until February 6, 1909, when she made her farewell in La Traviata. Her concert career continued until 1917. During one of her tours she appeared again in San Francisco January 8, 13, and 16, 1910 at the Garrick Theatre, After she retired from the concert stage she taught at Juilliard School, New York and at Curtis Institute, Philadelphia.

During her career she appeared in many roles, including Rosina, Eva, Mimi, Amina, Dinorah, Lucia, Violetta, Gilda and Susanna. Her concert repertoire was vast, including songs in Italian, Spanish, Polish, English, Russian, French and German. Her voice ranged from middle C to the 3rd F above and was unusually beautiful.

SHERWOOD, WILLIAM H., pianist, teacher, and composer, (b. January 31, 1854, Lyons, New York; d. January 7, 1911, Chicago, Illinois).

William H. Sherwood appeared in public at the age of nine. The teachers of his earlier years are unknown, but in 1871 he was a pupil of William Mason, and later went to Germany where he studied piano with Kullak, theory with Weitzmann, and composition with Doppler and Liszt.

Returning to the United States in 1876 he played in New York, Boston, Cincinnati and Chicago, and with Theodore Thomas's orchestra at the Philadelphia Centennial Exposition. He was a member of the faculty of the New England Conservatory in Boston, and later became head director of the Chicago Conservatory of Music.

Sherwood's first San Francisco appearance was on January 1892, in concert at the Metropolitan Temple. He appeared again in September, 1892. The Argonaut of September 12 said:

> "Mr. Sherwood has a world-wide reputation as a pianist and his concerts were largely attended. The admirable programme of his piano recital at Irving Hall ranged from Beethoven's Sonata Appassionata, opus 57, to a minuet in A flat of Mr. Sherwood's own composition. Among the numbers were Tristan and Isolde which is new here."

SOUSA, JOHN PHILIP, band conductor, (b. November 6, 1854, Washington, D.C.; d. March 6, 1932, Reading, Pennsylvania).

It is said that Sousa was to the march what Strauss was to the waltz. His contributions to military band music have been unequalled. Martial band music has been played for centuries, but it was Sousa who brought to it a perfection and popularity heretofore unknown. He took the military band out of the barracks and put it on the concert stage. His name has become synonymous with the stirring rhythm of 2/4 time.

The rhythm of marching feet attracted John Philip Sousa early in life. He was born at Washington, D. C. of Portuguese parents. When he was twenty-six, he became leader of the United States Marine Corps Band, a position he held

for twelve years. He organized a military concert band in 1892 which was known as Sousa's Band. He toured the United States yearly and eventually the name and music of Sousa became well-known throughout the land. Other tours took him to Canada, the United Kingdom, and to Europe. In 1911 he made a world tour with his band, which had become famous.

Each time Sousa came to the Pacific Coast, San Francisco was on his itinerary. Notices of his San Francisco appearances are quoted from the Argonaut of February 24, 1896, and of February 22, 1897, respectively:

> "John Philip Sousa and his concert band will shortly appear for a series of concerts in San Francisco at the Auditorium under the local management of Friedlander, Gottlob & Co. Sousa and his organization were here two years ago, during the Midwinter Fair, and since that time the band has not rested a single month, touring the country from ocean to ocean. Sousa himself has been called the representative composer of national martial music -- a claim that is attested by the playing of his marches by every band of note in the United States. He will present several new compsitions during his appearances here. Assisting his band are four young soloists; Miss Myrta French, soprano; Miss Carrie Duke, violiniste; Arthur Pryor, the young trombonist who created something of a furore when he played here two years ago; and Signor Simone Mantia. The night of Sunday March 1st, will be set apart as 'Sousa Night,' when compositions by Sousa will be made to include the entire programme. The novelties this year will be A Carnival of Nations in which a regiment of soldiers and many ladies will participate, and a new march King Cotton, which Sousa composed for the Cotton States Exposition."

> "Sousa and his famous band will begin their annual engagement in this city next Thursday at the California Theatre.... As a leader of his own compositions he is unequaled. He has made a fortune out of the sale of his marches in the past few years, and his annual tours of the United States in which he has covered more than twenty-one thousand miles over a period of six months, have brought him in another large sum."

John Philip Sousa was more than a band leader. His compositions number about two hundred and include operas, orchestral suites, waltzes, songs, and marches. But his marches are his best known works. Among the most popular of these are The Washington Post, El Capitan, Imperial Edward, The Stars and Stripes Forever. Sousa's collection of National, Patriotic, and Typical Airs of All Lands, is in the repertoire of almost every service band throughout the world. Among his operatic works are El Capitan, Desires, The Smugglers, The Irish Dragoons, The Mystical Miss, The Charlatan, and The American Maid.

Sousa died at Reading, Pennsylvania, on March 6, 1932. His passing left a vacancy in the field of band music which no other man has been able to fill. He was buried with full military honors at Arlington Cemetery, Washington, D. C.

TETRAZZINI, LUISA, coloratura soprano, (b. June 29, 1871, Florence, Italy).

Born in Italy the daughter of a military tailor, Luisa's voice attracted attention while she was a child working for her father. She began her studies with her sister Eva, and continued them under Contrucci and Ceccherini in Florence. In 1890 Luisa made her debut at the Teatro Verdi in Florence as Inez in L'Africaine. Engagements in other Italian cities followed. She then spent several years in Buenos Aires alternating between grand opera and operettas. She was soon considered to be the best singer in the Argentine. Returning to Italy, she sang in Milan and Florence, and later in Berlin.

Tetrazzini came to America in 1905, and toured Mexico, where the company became stranded. "Doc" Leahy of the Tivoli imported Luisa Tetrazzini, and her success was instantaneous. For fourteen years her star had shone but dimly; from then on it flared brightly. The Argonaut of January 30 and February 27,1905, wrote concerning her phenomonal success with the Tivoli audiences:

> "Tetrazzini, the big little soprano who is making things boom at the Tivoli, seems to fix her preference on the operas of the older school; Tetrazzini's method is that of which Sembrich is at present the most famous exponent. Only a high pure soprano like hers can scale such airy ladders of sound, sending from each silver rung, a spray of liquid pearls. Her voice

is almost altogether made up of the white notes, and in effect her singing is as effortless as the flow of a running brook. It is odd to see how little she opens her mouth. Yet the tones come forth pure, sterling silver, unalloyed by a single vocal blur resulting from misplaced effort. Lucia is as good an operatic vehicle as any for the display of a voice like hers.

"The real climax comes in the flute solo, which displayed not only the purity of Tetrazzini's voice, but the ease and brilliancy with which she duplicated all the chromatic flights of the flute.

"Taking them in sum total, the Tivoli has flown higher with this company than ever before. Tetrazzini was altogether splendid in the yellow gown that matched her hair although it is plain to see that her heart is not wrapped up in dress."

The Argonaut commented:

"The Pearl Fishers has been almost the only novelty produced during the Tivoli operas season.

"It is to Tetrazzini's facility in this style of music that the revival of The Pearl Fishers is due.... The ear notes with pleasure the freshness and purity of Tetrazzini's voice, and the ease of her execution, but the dramatic sense remains unaffected."

Tetrazzini's San Francisco reception paved the way for an engagement at Covent Garden in London. Hammerstein, in 1908, engaged her for the Manhattan Opera House, her initial role being that of Violetta. After three seasons at the Manhattan, she joined the Metropolitan Opera Company and sang in Lucia di Lammermoor and Rigoletto. Between the regular opera season at the Manhattan and Metropolitan, she sang in the spring season at Covent Garden, London. Concert tours of the United States followed until 1913 when she joined the Chicago Opera where Cleofonte Campanini, her brother-in-law, was conductor.

With her reputation internationally established, Luisa Tetrazzini, on Christmas Eve 1909, returned to San Francisco to redeem her promise to sing on the public streets of the city that had first acclaimed her as a supreme artist.

Tetrazzini gave her concert in front of the Chronicle Building on Market Street, at the foot of Lotta's fountain. This unprecedented event attracted the largest throng ever seen in San Francisco.

During the World War, Tetrazzini sang in Italy for charity. After the Armistice she made concert appearances in the United States, the last of which was in 1931 at the Paramount Theatre, New York. She then retired to Milan where she is at present teaching singing.

Tetrazzini, distinguished for her amazing fluency in coloratura music and for the fullness of her voice above high C, also had a middle and high range of exceptional beauty, but the notes of her voice below the staff were colorless. Her facility in singing staccato passages was extraordinary and her whole ornamentation of florid passages was superlative.

THOMAS, THEODORE, symphony conductor, (b. October 11, 1835, Esens, Hanover, Germany; d. January, 5, 1905, Chicago, Illinois).

His influence upon the musical life of America is still felt. He built up one of the finest symphonic orchestras America had known. His "Thomas Highway Tours" brought good music to small towns which were totally unacquainted with symphony. His program architecture is a model even to the present day.

Theodore Thomas' father was town musician at Esens, and he sought to better his position by bringing his family to America. The ten-year old Theodore helped to support the family in America by playing the violin for weddings and dances, and in theatres and saloons where he passed the hat for coins. Theodore, save for a little instruction from his father, was self taught.

While still in his teens he made a one-man concert tour through the south. On handwritten posters he announced himself as "Master T. T., the Prodigy." He would stand at the entrance to collect admissions, and then rush backstage to change his clothes and give his concert entirely unaccompanied.

In 1853 Thomas obtained a position as first violin in Louis Antoine Jullien's orchestra. Although disgusted with Jullien's antics, he remained with him and learned all he could of symphonic music. In the following year Thomas was elected a member of the New York Philharmonic. In 1855 he joined William Mason and they formed the Mason-Thomas Quintet, which gave chamber music concerts in New York for many years.

Theodore Thomas and his orchestra were heard in San Francisco both before and after the Spring Festival of Music in 1883. His peformances at the Festival itself, however, are especially remembered for they contributed much toward making it an artistic triumph. The Argonaut of June 16, 1883, gives a review of the Festival concerts, parts of which are quoted as follows:

> "The active personal dislike which the public of San Francisco took to Mr. Thomas was one of those phases of natural antagonism which are common enough as between person and person, but which, taken collectively, as this has been, was curious enough to be phenomenal..... The personality of the man is strong and dominant. He never entered the vast hall that his presence was not instantly felt.... The unity and precision of their playing has been a mechanical marvel, and their interpretations of the soul of the music have been the delight of the music lovers. It has literally been an education in music, as Theodore Thomas intended all his work to be. But one does not begin to teach mathematics with the problems of Euclid, nor music with the symphonies of Beethoven. And, if the great leader wishes the masses to recognize the higher forms of music, he must gradually teach them to love music. They must be gradually led up to the symphonies by steps; but they will not have symphonies alone crammed down their throats."

Further on the same critic wrote:

> "No one of course, wishes to pretend that San Francisco has ever listened to such finished and beautiful interpretations before now. In comparison with the rough and uncertain manipulations of our local players, the work of these accomplished strangers was positively magical. Who can ever forget the velvety smoothness, the rich, rounded, musical swell of those first notes, on Thursday evening, the feather-like flights of the violins, or the ethereal lightness of the pianissimos?
>
> "And yet that seemed one of the very faults of it all, as the evening wore away -- the excess of a polished, studied refinement, so cold and so cautious, that even the tiniest ghost of a soul dared not assert itself. In one programme

> after another this feeling has constantly placed itself between one's musical recognition, and one's musical sensibility. The distinction is a subtile one, perhaps, but it is very real. What has there been to call tears to the eyes, or to thrill one with that intense, magnetic fervor which flames like fire when the true spirit of music is abroad? We had looked for a revelation of the divinity herself; but instead there were subdued accompaniments and emphasized themes, well calculated accents and wittily turned phrases-- an enchanting formula, in lieu of a living presence."

The great orchestra leader became conductor of the American Opera Company in 1885, an engagement which ended in a fiasco financially. The orchestra went bankrupt. Six years later, in 1891, he became permanent conductor of the Chicago Symphony Orchestra which he led for fourteen years (until his death in 1905) and made one of the most important in America. His influence on musical life was wide spread and profound. As a result of his tours, many cities in America were moved to form local resident orchestras which have become permanent.

TREBELLI, ZELIA, and ANTOINETTE, mother and daughter, contralto and soprano, respectively, (Zelia b. 1838, Paris, France; d. Aug. 18, 1892, Etretat;) Antoinette, also known as Mme. Antonia Dolores.

Many discerning critics ranked Zelia Trebelli superior as an operatic contralto to Marietta Alboni and Scalchi because she surpassed them in the fullness of her register. She was exceedingly popular in Europe, particularly in Russia, and was for years the favorite contralto of Patti, Nilsson and Lucca.

At the age of six Zelia began her study of the piano, and later studied voice with Wartel. Her debut was made in Madrid in 1859 as Rosina in Il Barbiere, and the next year she swept Germany as Rosina, Azucena, and other characters. Her London debut in 1862 as Orsini in Lucrezia was likewise triumphant.

In 1878 and 1884 Zelia Trebelli toured the United States with Abbey's company, and in 1887 she came to San Francisco with the troupe of Ovide Musin, the violinist. The Morning Call of March 6 and the Argonaut of March 5, 1887, report her triumph here, respectively:

"Trebelli is a great artist;her school enhances her vocal gifts, it is so perfect that the effort, both physical and vocal, shown by most singers is entirely absent in her case. She seems to emit the notes without the slightest effort on her part. She must have been very great, for she is even today a singer one can not tire of hearing. The full compass of her register surpasses Scalchi, it follows therefore that she is the foremost contralto singer of the day."

"There is nothing in the world that leaves so good a taste in the mouth as a bit of thorough art. And this is why we have been such a comfortable, cosy, happy little group of enthusiastic audiences at the Trebelli-Musin concerts. Every one who was there came to hear,not because it was the fashion.... They had heard her ten, a dozen, fifteen, twenty years ago perhaps--for a great singer is dated like a prince of the blood royal -- and memories of the brilliant opera houses of London and Paris came thronging back to them, and they looked with plaintive wonder to see how the years had touched the great contralto since they had watched her, flushed with youth and triumph, listening to the acclaims of Europe.... The moment she lifts her voice, the whole range of the drama is in it. When she sings the Habanera from Carmen there is a mocking devil in every note of it. It makes one long to hear her in the whole opera.... When she sings a slumber-song she almost lulls you to sleep with its smoothness and sweetness.... Trebelli is a perfect mistress of expression, and sings a song exactly as she would read a poem.... She is also a perfect mistress of technique and has,above all things, that rare art which conceals art."

Zelia Trebelli was married to Signor Allesandro Bellini in 1863, and their daughter, Antoinette, sometimes known on the concert stage as Mme. Antonia Dolores, was also a singer, but did not attain the unqualified success of her more illustrious mother.

Apparently both Trebellis lacked good press-agents because the newspaper reports speak of their unheralded arrival and enthusiastic farewell concerts. The Argonaut of

February 8, 1897, gives a biographical sketch of Antoinette; and the issue of March 1 records her success:

> "Mme. Antoinette Trebelli will make her first appearance before a San Francisco audience on Tuesday evening next. As a tenor, her father won fame under the name of Allesandro Bellini, and her mother, Mme. Trebelli, was one of the best-liked singers in London, Berlin, and Paris. Mme. Trebelli came here almost unheralded when Ovide Musin made his first visit to this city, and our music-lovers were quick to discover the great beauty of her voice. Mme. Trebelli has inherited to a great extent the musical ability of her parents, and she has the reputation of possessing a very fine soprano voice. This is not her first visit to the United States, for she created a sensation in musical circles in the East in 1894, when she sang with the Boston Symphony Orchestra, and at the Chicago, Cincinnati, and other festivals. But the greater part of her public career has been in England and Germany. She is now on her way home from a tour of the entire world, and this will be the first concert in her American tour."

> "Trebelli, Mme. Antoinette, whose experience in this city has been very much like that of her famous mother, in that she came almost unheralded and has enjoyed a continual crescendo of popularity during her stay, is to give two farewell song recitals at Golden Gate Hall on the afternoon of March 6, and the evening of Tuesday, March 9."

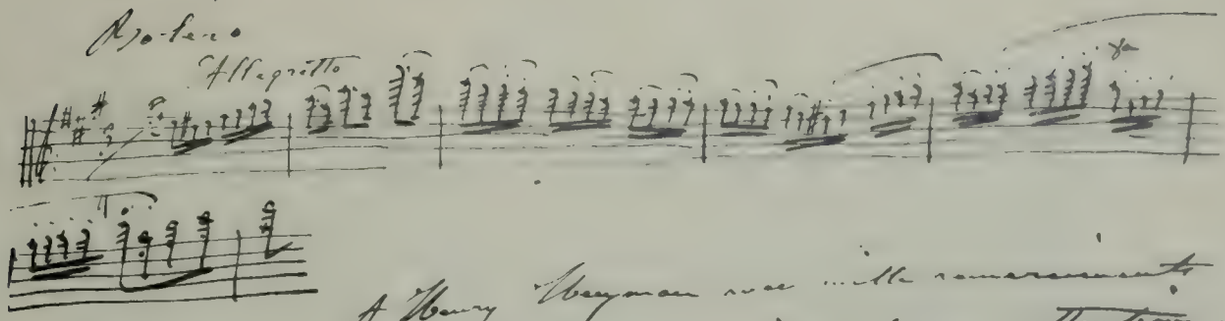
<u>YSAYE, EUGENE</u>, violinist, (b. July 15, 1858, Liege, Belgium; d. May 12, 1931, Brussels, Belgium).

As a boy Eugene Ysaye studied first under his father, and later with Wieniawski and Vieuxtemps. He was twenty years of age when he started on his first concert tour. In 1888 he achieved a goal he had set for himself: in that year he made his London debut at St. James' Hall playing Beethoven's Concerto. Ysaye, it is said, made a vow in childhood that he would not play this concerto in public until his thirtieth birthday.

14 ans après !!!!

Rondino

Allegretto

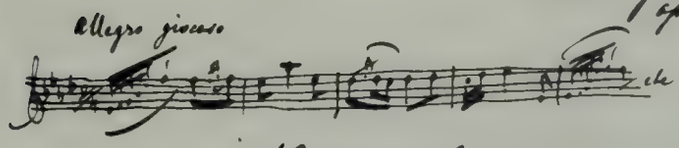


A Henry Heyman avec mille remerciements pour son aimable hospitalité et les mille et une attentions à moi pour moi = San Francisco

Pablo de Sarasate

10-3-90

Faut. Polon. op 19



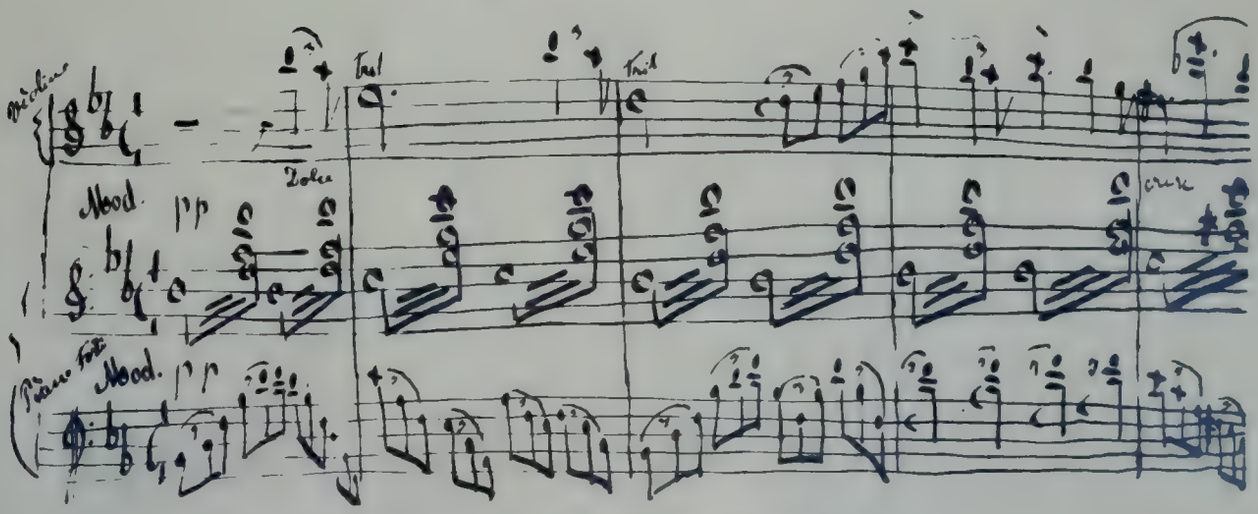
à Henry Heyman
très-sympathique souvenir

I. J. Paderewski

San Francisco le 1 Mars. 1896.

Al mio (più caro) amico Henry Heyman in segno di rispetto - perchè si rammenti del suo (?) amico

S. Francisco Cal. G. Checchini

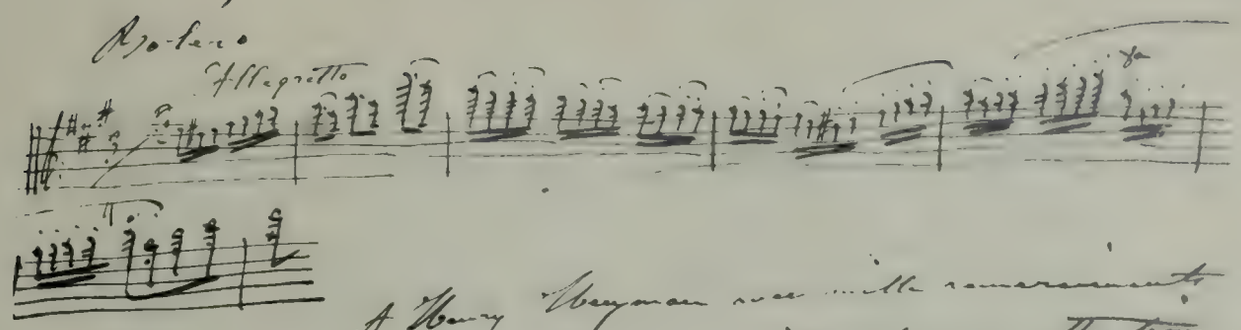


Autographs: Courtesy M.H. de Young Museum

Ysaye, on one of his numerous American tours, arrived in San Francisco May 11, 1895. He was serenaded at his hotel by three hundred musicians, and many hundreds of letters asking for his autograph were sent to him. He was given a dinner and reception by the Bohemian Club. San Francisco had the pleasure of hearing him in a series of concerts at the Baldwin Theatre, and the audiences he drew were exceptionally large and fashionable. The Argonaut of May 20, 1895, printed the following critique:

> "Ysaye is the last of the modern violinists to visit us. We have all his illustrious compeers to measure him by. We can say that he has not the solemn, sepulchral grandeur of tone, the fierce, almost animal breadth and vigor of Wilhelmj. He has not the sensitive and romantic delicacy of Sarasate, the prince, the poet, the seer of visions, the dreamer of dreams among modern violinists, the player whose playing is like that of some beautiful and romantic woman's, passionate yet delicately restrained, deep with feeling yet not largely sympathetic, intense but restricted; showing life looked upon through a small rift in the surrounding environment, not viewed from the mountain-top whence all the veils and mists have been torn away. He has not either the dash, the splendor of diablerie and reckless, mocking gayety that characterized Musin in his beaux jours- that strange, exhilarating combination of the bizarre brilliance of the gypsy and the joie de vivre of the Bohemian.
>
> "But Ysaye, in his own line, is a great artist, a master of the technique, a calm performer of wonderful feats, a player of ease and breadth like the sea. His playing suggests a personality of extreme placidity, of almost bovine indifference, of a breadth which is not impassioned but has an untroubled serenity like that of land-locked lakes. He is emphatically a player of peace, of serenity, of deep-toned softness, and soothing sonorities. From his fine intelligence he has extracted the very best it had to give; the instrument has been played to give forth its most perfect and melodious harmonies; the talent has been taken to the market place and bartered with, and increased fivefold.

14 ans après !!!



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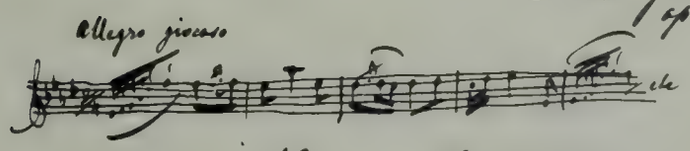
Pablo de Sarasate

10-3-90

Fant. Polon. op 19



à Henry Heyman
très-sympathique souvenir

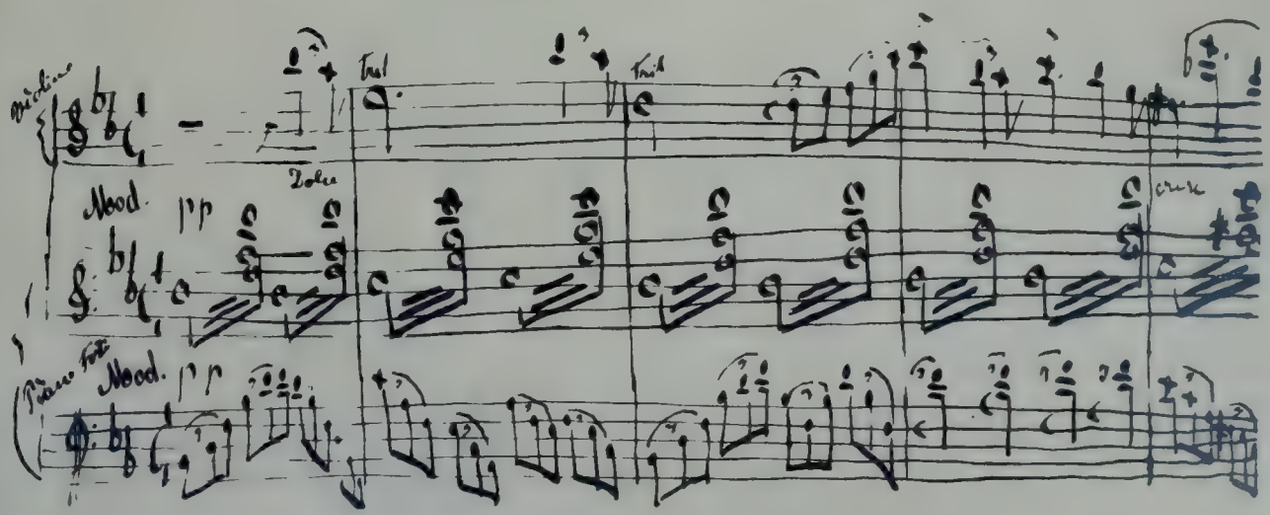
I. Paderewski

San Francisco le 1 Mars. 1896.

Al mio (più caro) amico Henry Heyman in segno di rispetto - perchè si rammenti del suo (vero) amico

S. Francisco Cal. U.S.A.

F. Cherubini



Autographs: Courtesy M.H. de Young Museum

"From his violin M. Ysaye extracts a tone of singularly mysterious quality. That strange humanness of sound that the violin, of all instruments, can give forth, becomes in his hands veiled with a sort of whispering spiritual mystery. The instrument does not often utter those cries of yearning and pain, or those peevish sounds of petulance and weariness that under the touch of other virtuosi break from it with illimitable suggestions of life-sickness. M. Ysaye's tone has never that crystalline, open clearness, that thin open-air sound of a jubilant freshness. It is slightly hollow, deep, and replete with suggestions of brooding melancholy and unfathomed mysteries. It is spiritual rather than human. And it may be this lack of humanness which robs his playing of the power to thrill and exhilarate; and makes it exert over the audience a stealthy, sphinx-like charm."

In 1890 Ysaye was appointed Principal Professor of violin at Brussels Conservatorium. The King and Queen of Belgium, both of whom were excellent violinists, studied with Ysaye. He frequently played in combination concerts with the great violoncellist, Gerardy.

Like many another famous musician, Eugene Ysaye achieved marked success in more than one branch of music. After becoming one of the greatest of violin virtuosos, he took up the conductor's baton and achieved further fame between 1918 and 1922 as a leader of the Cincinnati Symphony Orchestra.

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CELEBRITIES IN EL DORADO

A. CHRONOLOGICAL RECORD: PART ONE (1849-1906)

SAN FRANCISCO APPEARANCE	NAME	PLACE
1849		
June 22	Massett, Stephen C. (Ballad Singer)	Portsmouth Plaza
1850		
Apr.26	Herz, Henri, (Pianist)	National Theatre
Oct.30	Von Gulpen, Mme., (Singer)	1st Jenny Lind
1851		
Jan.28	Pellegrini, Signor & Signorina, (Operatic Singers)	Adelphi Theatre
June 18	Faubert, Mme., (Singer)	2nd Jenny Lind
Sept. 7	Koska, Mme., (Singer)	Adelphi Theatre (2nd)
1852		
Mar.22	Biscaccianti, Eliza, (Singer)	
Nov.30	Hayes, Catherine, (Singer)	American Theatre (1st)
1853		
Jan. 3	Pettinos, F., (Pianist)	S. F. Hall
Feb. 9	Hauser, Miska, (Violinist)	" " "
Apr.13	Koppitz, Christian, (Flutist)	" " "
June 4	Cheval, Chas.	Adelphi Theatre
June 18	Bruce, Ella	" " (2nd)
July 16	Potier, Mme.	" "
July 26	Jones, Laura, (Singer)	Musical Hall
July 26	Butler, J., (Singer)	" "
July 26	Smith, I. C., (Singer)	" "
July 26	Leach, Miss M., (Singer)	" "
July 26	Loder, George, (Conductor)	" "
July 28	Abalos Signora & Daughters	Musical Hall
Aug. 13	Herold, R. and Koppitz, C.	" "
Sept.13	Hauser, Miska	" "
Sept.13	Robb, Mrs., (nee Goodenow).	" "
Nov. 29	Waller, Mrs.	" "
1854		
Jan. 16	Hudson, Mr.	Metropolitan
Jan. 16	Leach, S. W.	" (1st)
Jan. 16	Thillon, Anna	"
Feb. 7	Bishop, Anna, (Singer)	Musical Hall
Feb. 7	Bochsa, Nicholas, (Harpist)	" "
Mar. 6	Abalos, Signora & Daughters	Stockton & Jackson St.
Mar.14	Thillon, Mr. C.	Metropolitan
Mar.29	Frery, Miss	" (1st)
June 1	Patti, Carlotta, (Singer)	Union Theatre
June 13	Leach, Marie, S.W. & L.T. (Singers)	Musical Hall

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1854		
July 1	Strakosch, Maurice, (Pianist)	Metropolitan
July 15&24	Bull, Ole, (Violinist)	" (1st)
Sept. 18	Ferrar, Don Manuel, (Guitarist)	"
Nov. 14	Thorne, Mme. Barili	"
1855		
Mar. 2	Patti, Carlotta, (Pianist)	"
July 2	Leach, S. W., (Singer)	"
Sept. 2	Van Des Broeck, Josephine	
Nov. 3	Garbato, Mme., (Prima Donna)	
	Garbato, Signor, (Conductor)	Musical Hall
Nov.16	Massett, Stephen C. (Ballad Singer)	Metropolitan
Nov.22	Simonson, J. A.	Musical Hall
1856		
Nov.19	Hegelund, Amanda (Singer)	" "
1857		
Jan. 6	McKorkell, Mr., (Harpist)	American Theatre
Feb. 9	Donnelly, J. J., (Singer)	Union Theatre
Apr.21	Kelley, John (Violinist)	Melodeon
May 9	Ince, Caroline, (Singer)	Metropolitan
Aug. 1	Mironda, Miss, (Singer)	Maguire's Opera
Oct. 7	Wheaton, J. B., (Pianist)	" " (1st)
1858		
Apr.29	Poncini, Signor	Musical Hall
June 3	Leach, S. W., (Singer)	" "
June 3	Griswold, Anna	Musical Hall
Aug. 9	Leach, S. W. & Mrs.G.S.Leach, (Singers)	" "
Oct.23	Bianchi, Signor & Signora, (Operatic Singers	Maguire's Opera House(1st)
1859		
Aug. 11	Locher, E. Hass	Musical Hall
Aug. 11	Waklaw, E., (Violinist)	" "
Oct. 6	Bianchi, Signor & Signora (Operatic Singers)	Maguire's Opera (1st)
Oct. 13	Evans, George T., (Pianist)	" " "
Nov. 4	States, Agatha, (Soprano)	Musical Hall
Nov. 9	Massett, Stephen C. (Ballad Singer)	" "
Dec.31	Evans, George T., (Pianist)	Lyceum Theatre
Dec.31	Feret, Mme., (Singer)	" "
1860		
Feb.11	Biscaccianti, Eliza, (Singer)	Maguire's Opera House (1st)
Feb.17	Staderman, Charles, (Violinist)	Academy of Music

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1860		
Mar.16	Oakley, C. R., (Violinist)	Atheneum
May 5	Connor, John W., (Irish Singer)	Maguire's Opera 1st
May 5	Hammersmith, Miss J., (Singer)	" "
Nov.14	Howard, Emma, (Singer)	Apollo
1861		
Apr. 1	Leach, Georgiana, (Soprano)	Platt's Hall
Apr. 1	Chris Andre's Band	Academy of Music
Apr. 2	Land Orchestra Dress Concert	American Theatre
Apr.17	Chris Andre's Band	Platt's New Hall
Apr.22	O'Keefe, Louise Frances, (Soprano)	" " "
Apr.30	Mandeville, Jennie	Maguire's Opera 1st
Aug. 6	O'Keefe, Louise Frances, (Soprano)	Platt's New Hall
Sept.26	Leighton, Mrs. W. H.	Maguire's Opera 1st
Oct. 3	O'Neil, Wm., (Minstrel)	" " "
Dec.19	O'Keefe, Kate, (Singer)	Platt's New Hall
1862		
Feb.15	Parker, Lizzie, (Singer)	" " "
Apr.1 & 14	Biscaccianti, Eliza, (Singer)	Varieties
Apr.1	Leighton, Mrs. W. H.	American Theatre
Apr.1	DeVere, Ada, (Singer)	Varieties
Apr.14	Parker, Lizzie, (Singer)	Metropolitan
Apr.14	O'Neil, Wm., (Minstrel)	Varieties
Apr.14	Coes, George, (Minstrel)	"
Apr.14	Schwergle, Mme., (Singer)	Metropolitan
Apr.24	Bride's Minstrels	Platt's New Hall
May 1	Biscaccianti, Eliza, (Singer)	Varieties
May 11	Germania-Philharmonic Concert	The Willows
May 13	Sonntag, Anna C., (Soprano)	Platt's New Hall
May 13	Meaubert, Henrietta, (Singer)	" " "
May 15		" " "
May 19	Bianchi, Signor & Signora, (Operatic Singers)	Metropolitan
May 19	Grossi, Enrico, (Baritone)	"
May 29	O'Keefe, Louise, (Soprano)	Platt's New Hall
June 19	Bianchi Troupe, (Olio) Mandeville, Alicia Clarisse, La Petite Evans, G.T., (Pianist)	American Theatre
July 18	Biscaccianti, Eliza, (Singer)	Metropolitan
July 18	Bianchi, Signor & Signora (Operatic Singers)	"

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1862		
Aug. 19	Parker, Lizzie, (Singer)	Platt's New Hall
Aug. 19	Grossi, Enrico, (Baritone)	" " "
Aug. 19	Brown, J. C., (Flutist)	" " "
Aug. 25	Bianchi, Signor & Signora (Operatic Singers)	Metropolitan
Sept.16	Raymond, Mr., (Cornetist)	"
Nov. 30	Fleury, Mme. & Mons., (Singers)	"
	Folly, Mme. & Mons., (Singers)	"
	Rubio, Don Jose, (Singer)	"
1863		
Mar. 7	Simonsen, Martin	Platt's New Hall
Mar. 7	Simonsen, Mme. Fanny	" " "
Apr.6,7,8	D'Ormy, Giuseppina, (Opera Singer)	Metropolitan
Apr.6,8	Fellini, Augusto, (Opera Singer)	"
Apr.8,9	Bianchi, Signor & Signora, (Operatic Singers)	"
Apr.8,9	Grossi, Enrico, (Op. Baritone)	"
Apr.8,9	Roncovieri, Pierre, (Singer)	"
Apr.8,9	Schraubstadter, Mr.	"
Apr.13	Tracy, Mrs. D.	Maguire's Opera 1st.
1864*		
Jan.12	Crabtree, Lotta, (Dancer-Singer)	Metropolitan
Mar.18	Grantly, Mrs. J.	Platt's New Hall
Mar.20	Tourney, Louisa	Union Hall
Mar.22	Dodge, Osseau, E.	Platt's New Hall
Apr. 1	Ghioni, Angiolina	Metropolitan
June 6	Richings, Peter, (Singer)	Maguire's Opera 1st
July 1	Blaisdell Brothers, (Campanologians)	Platt's New Hall
July 1	Richings, Caroline, (Singer)	Academy of Music
July 6	Julien, Paul	" " "
July 16	Richings English Opera Troupe	" " "
Sept. 1	Massett, Stephen C. (Ballad Singer)	Platt's New Hall
Dec. 5	Blaisdell Brothers, (Campanologians)	Academy of Music
Dec.12	Isaacs, P. B., (Violinist)	Eureka Hall

*Note: Albeniz, Isaac, composer-pianist, is reported to have performed in San Francisco in the sixties. (Thompson's International Cyclopedia of Music and Musicians). No local record has been found as yet to confirm this.

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1865		
Jan. 5	Leighton, Mrs. W. H.	Maguire's Opera 1st
Jan. 8	Bianchi, Signor, (Tenor & Troupe)	" " "
Jan.10	Freeman, Nellie, (Singer)	Eureka Hall
Jan.11	Tourny, Louisa, (Singer)	Platt's New Hall
Jan.19	Mattison, Cassio, (Contralto)	" " "
Mar. 7	Newburger, Miss, (Pianist)	" " "
Apr.17	Brambilla, Elvira, (Prima Donna)	Metropolitan
Apr.17	Morelli, Filippo, (Baritone)	"
Apr.17	Barilli, N., (Basso)	"
May 2	Sconcia, Olivia, (Soprano)	Maguire's Opera 1st.
May 2	Phillips, Adelaide, (Contralto)	" " "
May 2	Sbriglia, Giovanni, (Tenor)	" " "
May 2	Orlandino, Dominico, (Baritone)	" " "
July 1	Phillips, Adelaide, (Singer)	" " "
July 1	Fleury, Madame, (Singer)	" " "
July 1	Sbriglia, Giovanni, (Tenor)	" " "
July 1	Morelli, Filippo, (Baritone)	" " "
July 1	Barilli, N., (Basso)	" " "
July 1	Fossoti, Geronimo, (Singer)	" " "
July 1	Charles, Mons., (Singer)	" " "
July 1	Rief, Anthony, Jr., (Singer)	" " "
July 11	Gottschalk, Mr. L. M. (Pianist)	" " "
July 11	Sconcia, Olivia, (Singer)	" " "
July 11	Orlandini, Sig. Domenico, (Singer)	" " "
July 11	Morley, Signor, (Singer)	" " "
July 14	Brambilla, Elvira, (Prima Donna)	" " "
July 14	Stinons, Miss, (Singer)	" " "
July 27	Grossi, Enrico, (Baritone)	" " "
Sept. 6	Collins, Charles E., (Minstrel)	" " "
Sept. 6	Clinton, C. R., (Minstrel)	" " "
Sept. 6	Wallace, Jake, (Minstrel)	" " "
Sept. 6	Hussey, Frank, (Minstrel)	" " "
Sept.11	Vestvali, Madame, (Singer)	" " "
Oct. 4	Bishop, Anna, (Soprano)	" " "
Oct. 4	Lascelles, Charles, (Composer-Pianist)	" " "
Nov. 7	Hartman, Ernst, (Pianist)	Platt's Music Hall

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1866		
Feb. 5	Wyant, Frank & McDermott, Frank, (Celebrated Ethiopian Comedians)	Platt's Music Hall
Jan.24	Brambilla, Elvira, (Prima Donna)	Maguire's Opera 1st
Feb.23	Martin, M., (Tenor)	Metropolitan
July 17	Mancusi, Sig. G., (Baritone)	"
July 17	Milleri, Sig. D., (Singer)	"
Sept. 5	Brambilla, Elvira, (Prima Donna)	"
Oct. 16	Schmidt, Master Louis, (Violin Prodigy)	Maguire's Opera 1st
Nov. 19	Heine, Joseph, (blind) (Violinist)	Platt's Music Hall
	Heine, Mrs. Joseph, (Pianist)	" " "
Dec. 21	Kamp, Ella	" " "
1867		
Jan. 6	Heine, Joseph, (blind) (Violinist)	Metropolitan
Jan. 6	Heine, Mrs. Joseph, Pianist)	"
Jan. 6	Herberte, Henri, (Singer)	"
Jan. 9	Don, Lady, (Singer)	Maguire's Opera 1st
Mar. 4	Heller, Robert, (Pianist)	Metropolitan
Mar.26	Goddard, Augusta, (Singer)	Maguire's Opera 1st
Mar.28	Jaffa, Madame, (Pianist)	Platt's Music Hall
May 11	Bonheur, Mme, Stella, (Contralto)	Maguire's Opera 1st
July 10	Brambilla, Elvira, (Prima Donna)	" " "
July 10	Bonheur, Mme. Stella, (Contralto)	" " "
July 10	Mancusi, Sig. G., (Baritone)	" " "
July 10	Limberti, Sig. G., (Singer)	" " "
July 10	Milleri, Sig. S., (Baritone)	" " "
Oct. 7	Massett, Stephen C. (Ballad Singer)	Platt's Music Hall
Oct.31	Jaffa, Madame, (Pianist)	" " "
Oct.31	Schmidt, Master Louis, (Violin Prodigy)	" " "
Oct.31	Marriner, Mrs. R. L., (Singer)	" " "
Oct.31	Campbell, W. C., (Singer)	" " "
Nov. 7	Garofoli, Madame, (Singer)	American Theatre
Nov. 7	Bellini, Eugenia, (Singer)	" "
Dec.24	Firman, Annie, (Singer)	Metropolitan

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1868		
Feb.10	Melville, Emilie, (Prima Donna)	Metropolitan
Feb.10	Edmonds, George H., (Violinist)	Temple of Music
Feb.21	Hussey, Frank, (Minstrel)	" " "
Mar. 9	Mack, Johnny, (Minstrel)	" " "
Mar.16	Collins, John, (Singer-Comedian)	Metropolitan
Mar.30	Paredes, Signor, (Musical Variety Artist)	Temple of Music
Apr. 6	Norman, John H. (Tenor)	" " "
Apr. 6	Bamford, John H. (Musical Comedian)	" " "
Apr.16	Farini, Antonio, (Pianist)	Platt's Music Hall
Apr.21	Jaffa, Madame, (Pianist)	" " "
June 11	Reina Italian Opera Troupe, Reina, Signor, (Director) De Ponte, Signora Lugia, (Prima Donna) Pizzioli, Sig. Areole, (Tenor) Reina, Sig. Giovanni, (Baritone) Sforzani, Sig. Giuseppe, (Basso)	" " "
June 27	Parepa, Rosa, (Prima Donna) (and troupe) Bowler, Brookhouse, (Tenor) Mancusi, G., (Baritone) Ferranti, P. Rosa, Carl, (Violinist)	" " " " " "
July 15	Parepa, Rosa, (Prima Donna)	
Aug. 3	" " " " (and troupe)	Metropolitan
Sept.7	Blaisdell Swiss Bell Ringers	New Alhambra
Oct.14	Martini, L. A, (Composer-Pianist)	Platt's Music Hall
1869		
Jan.11	Collins, John, (Singer-Comedian)	Metropolitan
June 16	Touaillon, Emile, (Violinist)	Platt's Music Hall
July 2	Murray & Mack, (Minstrels)	Maguire's Opera 1st
July 12	Kennedy, Miss, (Pianist)	Mercantile Library
July 23	Maximilian (Pianist)	Platt's Music Hall

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1869		
July 23	De Rossi, Bianca Fetaloff, (Contralto)	Platt's Music Hall
July 23	Mancusi, Sig. G. (Baritone)	" " "
July 23	Schlott, Ernest, (French Horn)	" " "
Aug. 16	Crabtree, Lotta, (Dancer-Singer)	California Theatre
Aug. 19	Chevalier, Caroline, M. (Singer)	Mercantile Library Hall
Nov. 15	Scheller, Mme. Hethna, (Singer)	Maguire's Opera 1st
Nov. 23	Urso, Camilla, (Violinist)	Platt's Music Hall
Nov. 29	Brignoli, Sig. P., (Tenor)	California Theatre
Dec. 5	Henne, Antonia, (Contralto)	" "
Dec.15	Bonfante, Mlle. Marie, (Danseuse)	Maguire's Opera 1st
Dec.15	Nivessiro, Mons. G., (Ballet Dancer)	" " "
Dec.15	Von Hamme, Mons. Antoine, (Ballet Dancer)	" " "
1870		
Jan.10	Sangalli, La Rita, (Danseuse) (and troupe of French Dancers)	" " "
Feb.11	Bull, Ole, (Violinist)	Platt's Music Hall
Feb.22	Urso, Camilla, (Violinist)	Mechanics Pav.
Mar. 4	Hermann, Mme., (Soprano)	Metropolitan
Mar.14	Royal Spanish Opera Troupe, Montanes, Señora, (Prima Donna) Llorens, Señora, (Soprano) Ferrer, Señor, (Baritone) Musso, Señora, (Contralto) Villalonga, Señor, (Baritone) Mateos, Señor, (Tenor)	"
May 10	Sharpley, James W., (Concertina Player)	Platt's Music Hall
May 23	Lingard, William Horace & Lingard, Alice Dunning, (Musical Comedians)	Maguire's Opera 1st
June 1	Phillips, Adelaide, (Singer)	Platt's Music Hall

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1870		
Nov. 4	Nichols, Estelle, (Guitarist)	Pacific Hall
Nov.25	Billy Emerson's Minstrels	Maguires Opera 1st
Dec.15	Hoffman, Fraulein Fredrike, (Pianist)	Mercantile Hall
Dec.15	Tarenghi-Tojetti, Virginia (Singer)	College Hall
Dec.21	Carandini, Madame, (Singer)	Mercantile Hall
Dec. 21	Small, Joseph, (Singer)	" "
Dec. 24	Blanchard, Kitty, (Singer)	Alhambra Theatre
1871		
Jan. 2	Clark, Wyndhar, (Scotch Tenor)	Maguire's Opera 1st
Jan. 5	Prof. Gschwander's Tyrolean Singers	Platt's Music Hall
Feb.23	The Myers Sisters, (Singers)	" " "
Feb.23	Dorego, Pedro, (Guitarist)	" " "
Feb.23	Williams, Carl, (Violinist)	" " "
Feb.27	Wolle, Chas. (Pianist-Composer)	Mercantile Hall
Apr.10	Smecchia's Grand French Opera Bouffe Company	Metropolitan
Apr.28	Phillips, Phillip, (Composer)	Dr. Scudder's Church
Apr.29	Tarenghi-Tojetti, Virginia (Singer)	Pacific Hall
May 17	" " "	Mercantile Hall
May 29	Bidaux, Gustave, (Baritone)	Alhambra Theatre
July 3	Lingard, William Horace, (Singer)	California Theatre
July 13	French Comic Opera Troupe	Maguire's Opera 1st
July 24	States, Mme. Agatha, (Soprano)	Metropolitan
July 24	Ridgway, Grazziella, (Soprano)	"
July 24	Cecchi, Signor P. (Tenor)	"
July 24	Susini, Signor A. (Basso)	"
July 24	Orlandini, Signor C. Baritone)	"
July 24	Giorza, Signor, (Composer-Director)	"
Aug. 31	Morley, Carmini, (Singer)	"
Aug. 31	Pomeroy, Viola, A., (Singer)	"
Aug. 31	Thomas, Belle, (Singer)	"

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1871		
Sept.21	Mayer, S. D., (Singer)	Pacific Hall
Sept.21	Weber, Charles S. (Singer)	" "
Sept.21	Dingeon, Helene C., (Singer)	" "
Oct. 24	Hoffman, Frederike, (Pianist)	" "
Oct. 28	Holdsworth, S., (Tenor)	Alhambra Theatre
1872		
Jan. 24	McKenzie, Annie, (Soprano)	Maguire's Opera 1st
Jan. 24	Contini, Luigi, (Baritone)	" " "
Jan. 30	Laemlein, Emma, (Pianist)	Platt's Music Hall
Jan. 30	Laemlein, Rebecca, (Pianist)	" " "
Jan. 31	Norman, Harry, (Ballad Singer)	Alhambra Theatre
Feb. 20	De Sporetti, Mme. Zerboni, (Singer)	Platt's Music Hall
Feb. 20	Mancusi, Giuseppi, (Baritone)	" " "
Feb. 22	Lancashire Bell Ringers	California Theatre
Feb. 23	Frenchel, Adelina, (Soprano)	Maguire's Opera 1st
Feb. 23	Contini, Luigi, (Baritone)	" " "
Feb. 23	Frenchel, Alberto, (Director)	" " "
Feb. 27	Parsons, Louise, (Singer)	Platt's Music Hall
Mar. 1	Speranza, Adelina, (Soprano)	Metropolitan
Mar.12	Catalan, Carmelo, (Tenor)	"
Mar.14	Wadsworth, Mary E., (Prima Donna)	"
May 2	Mehlig, Anna, (Pianist)	Mercantile Hall
May 20	Berger, Anna, (Cornetist)	Platt's Music Hall
June 25	Homeier, Louis, (Violinist)	Mercantile Hall
June 25	Ferrer, M. Y. (Guitarist)	" "
July 1	Aimee, Marie, Mlle., (Soprano)	California Theatre
July 7	Wambold, David S., (Tenor)	Alhambra Theatre
Aug. 8	Mehlig, Anna, (Pianist)	Platt's Music Hall
Sept. 6	Fabri, Inez, (Soprano)	Pacific Hall
Sept. 6	Elzar, Anna, (Soprano)	" "
Sept. 6	Muller, Jacob, (Baritone)	" "
Sept. 6	Eisenbach, L., (Tenor)	" "
Sept.30	Sonntag, Anna, (Soprano)	Metropolitan
Sept.30	Baccei, Petri, (Tenor)	"
Sept.30	Rossi, Sylvio, (Baritone)	"
Sept.30	Rigo, Pulvio, (Basso)	"
Oct. 7	Americus, (aged 5), (Violinist)	Alhambra Theatre

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1873		
Jan.10	Hartdegen, Adolf, (Violoncellist)	Pacific Hall
		" "
Jan.10	Lucchesi, Richard, (Pianist)	Maguire's Opera 1st
Jan.28	Polese, Italo, (Tenor)	" " "
Jan.31	Pardini, Enrico, (Baritone)	" " "
Jan.31	Speranza, Signora, (Contralto)	" " "
Feb.12	States, Mme. Agatha, (Soprano)	California Theatre
Mar. 3	Speigler, Carl, (Basso)	
June 18	Wieniawski, Henri, (Violinist)	Pacific Hall
		" "
June 18	Woltsohn, (Pianist)	
Sept. 4	Solano, Signor Domingo, (Harpist)	Mercantile Hall
		" "
Sept. 4	Manning, Mr., (Violinist)	
Sept. 8	Italian Opera Troupe,	
	Visconti, Ida, (Soprano)	
	Franzini, Marie, (Contralto)	
	Verati, Gaetano, (Tenor)	
	Bianchi, E., (Tenor)	
	Rigo, Pulvio, (Basso)	
	Grossi, Signor, (Baritone)	Platt's Music Hall
Sept.11	Alberta, Laura, (Singer & Banjoist)	Sheils Opera Hse.
Sept.22	Orlandini, Signor C., (Baritone)	Platt's Music Hall
Sept.29	Cathcart, Fanny, (Singer)	Alhambra Theatre
Oct. 3	Roncovieri, Pierre, (Singer)	Platt's Music Hall
Dec. 9	Gottschalk, L. G., (Baritone)	Pacific Hall
1874		
May 18	Aimee, Mlle. Marie, (Soprano)	California Theatre
June 16	Luque's Dramatic Musical and Ballet Company, (Spanish)	Maguires Opera 2nd
Aug.27	Gilder, Frank, (Pianist)	Platt's Music Hall
Aug.27	Mulder-Fabbri, (Pianist)	" " "
Oct. 7	Marsh, Stephen, (Harpist)	" " "
Oct.16	Schmidt, Louis, Jr., (Violinist)	George H.Power's Residence
Dec.14	Mansfeldt, Hugo, (Pianist)	Pacific Hall
1875		
Feb. 9	Goddard, Arabella, (Pianist)	Platt's Music Hall
Mar.29	J. A. Ernody's British Cornet Band. (Appeared with Montgomery Queen's Circus)	Cor.Jackson and Montgomery Sts.

A. CHRONOLOGICAL RECORD (1849-1906)Cont'd.

SAN FRANCISCO

APPEARANCE	NAME	PLACE
1875		
May 12	Delburska, Ilma, (Soprano)	Platt's Music Hall
May 12	Carreno, Teresa, (Pianist)	" " "
May 12	Sauret, Mons., (Violinist)	" " "
July 18	Remenyi, Edouard, (Violinist)	Dashaway Hall
July 21	French, Edwin, (Banjoist)	Bush St. Theatre
Aug. 13	Goddard, Arabella, (Pianist)	Platt's Music Hall
Aug. 25	Boscovitz, F., (Pianist)	Dashaway Hall
Oct. 3	Formes, Carl, (Basso)	Platt's Music Hall
Oct.13	Forner, W., (Xylophonist)	Vienna Gardens
Nov.16	De Angelis, Jeff, (Singer-Dancer)	Woodwards Gardens
Dec.23	Roseri, Mlle., (Danseuse)	Baldwin Theatre
1876		
Mar. 8	Claus, Jenny, (Violinist)	Platt's Music Hall
Mar. 9	Padovani, Signor F., (Violinist)	" " "
Apr.17	Gilmore's Band of New York	Mechanics Pav.
Apr.17	Levy, J., (Cornetist)	" "
Apr.17	Blind Tom, (Pianist)	Platt's Music Hall
May 10	Georgia Minstrels	Maguire's Opera 2nd
July 17	Aimee, Mlle. Marie, (Soprano)	Wades Opera Hse.
July 21	Raoult, Mons., (Tenor)	" " "
July 21	Reine, Mons., (Baritone)	" " "
Aug. 28	Trauner, Prof. K. T., (Zither Player)	St.James Hall
Sept.25	Georgia Minstrels	Maguire's Opera 2nd
Oct. 11	Tennessee Jubilee Singers	Grand Opera Hse.
Nov. 10	Berger, Anna, (Cornetist)	Baldwin's Theatre
Nov. 12	Sauret, Auguste, (Pianist)	Platt's Music Hall
Nov. 13	Russell, Sol Smith, (Singer)	Baldwin Theatre
Nov. 14	Glee Club of Oakland	Platt's Music Hall
Dec. 5	Tagliapietra, Signor, (Baritone)	" " "
Dec.12	Urso, Camilla, (Violinist)	" " "
Dec.18	Prussian Military Band (40 Artists)	Baldwin Theatre
Dec.19	Fabbri, Inez, (Soprano)	Platt's Music Hall
1877		
Jan.13	German Military Band	Woodwards Gardens
Jan.15	De Viro, Signor, (Singer)	Baldwin Theatre

A. CHRONOLOGICAL RECORD (1849-1906)

SAN FRANCISCO APPEARANCE	NAME	PLACE
1877		
Feb.1	Claus, Jenny, (Violinist)	Platt's Music Hall
Feb.5	Tennessee Jubilee Singers (Negro Choir-Spirituals)	Pacific Hall
Feb.13	Urso, Camilla, (Violinist)	Baldwin Theatre
June 18	Heller, Robert, (Pianist)	Platt's Music Hall
July 2	Sara, Mlle., (Ballet Dancer)	
Nov. 19	De Rosa, Mlle. (Ballet Dancer)	Bush St. Theatre
Dec. 13	Heyman, Henry, (Violinist)	Metropolitan
Dec. 13	Marriner, Mrs. R. K. (Singer)	"
1878		
Jan.12	Yavernnier, J., (Cornetist)	Woodwards Gardens
Jan.21	Kiralfy, Bolossy, (Conductor)	California Theatre
Jan.25	Schmidt Quintette, (Piano & Strings)	Mercantile Hall
Apr.22	Lichtenberg, Leopold, (Violinist)	Platt's Music Hall
May 31	Heymann, Henry, (Violinist)	Grand Opera House
May 31	Yavernnier, J. (Cornetist)	" " "
May 31	Mansfeldt, Hugo, (Pianist)	" " "
June 3	Braham, David, (Conductor)	Bush St. Theatre
June 20	King, L. F., (Pianist)	Mercantile Hall
July 29	Lichtenberg, Leopold, (Violinist)	Platt's Music Hall
Aug. 18	Banner, Master Mitchel, (Violinist)	Woodwards Gardens
Nov. 8	Schmidt Quintette (Chamber Music)	Mercantile Hall
1879		
Jan.20	Lyster, Fred, (Conductor)	Baldwin Theatre
Feb.18	Bacon, Alice, (Pianist)	Dashaway Hall
Feb.20	Jaffa, Madame, (Pianist)	Platt's Music Hall
Apr.14	Litta, Maria, (Soprano)	Baldwin Theatre
Apr.14	Lancaster, Miss, (Soprano)	" "
Apr.14	Novellis, Signor de (Conductor)	" "
Apr.14	Roze, Marie, (Soprano)	" "
Apr.14	Strakosch, Max, (Conductor)	" "
Apr.14	Lazarini, Signor, (Tenor)	" "
Apr.14	Pantaleoni, Signor, (Baritone)	" "
May 3	Schuman Sisters, (Violinists)	Woodwards Gardens
May 14	Adams, Mr., (Tenor)	Grand Opera House
May 17	Temler, Fraulien, (Conductor) (And orchestra)	The Fountain

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1879		
May 19	Gottschalk, L. G., (Baritone)	Grand Opera House
May 19	Solano, Sig. Domingo, (Harpist-Violoncellist)	" " "
June 9	Remenyi, Edouard, (Violinist)	Dashaway Hall
June 9	Dulcken, F. Z., (Pianist)	" "
June 28	Banner, Master Mitchel, (Violinist)	Woodwards Gardens
July 9	Gregoire, Mlle., (Soprano)	California Theatre
July 9	Raphael, Mlle., (Soprano)	" "
July 9	Amaris, Mons., (Conductor)	" "
July 9	Aimee, Mlle. Marie, (Soprano)	" "
Oct.18	Lisser, Louis, (Pianist)	Dashaway Hall
Oct.24	Landsman, Jenny, (Singer)	Grand Opera House
Nov. 1	Speranza, Adelina, (Soprano)	Dashaway Hall
1880		
Jan. 2	Vogt, Theodor, (Organist-Composer)	Metropolitan
Jan. 2	Fabbri, Madame, (Singer)	"
Jan. 2	Muller, Jacob, (Baritone)	"
Jan.10	Patti, Adelina, (Soprano)	Grand Opera House
Jan.10	De Munck, Ernest (Violoncello)	" " "
Jan.10	Toedt, Mr., (Tenor)	" " "
Jan.10	Ciampi, Signor, (Singer)	" " "
Jan.10	Kitten, Henry, (Pianist)	" " "
Jan.10	Chizzola, (Conductor)	" " "
Jan.24-26	Montague, Anna, (Soprano)	Bush St. Theatre
Jan.24-26	Turner, Charles H., (Tenor)	" " "
Jan.24-26	Vernon, Mr., (Tenor)	" " "
Jan.24-26	Peakes, Henry C., (Basso)	" " "
Jan.24-26	Melville, Emilie, (Prima Donna)	" " "
Jan.10,20,22	Wilhelmj, August, (Violinist)	California Theatre
Jan.10,20,22	Salvotti, Marie, (Singer)	" "
Jan.10,20,22	Voprich, Max, (Pianist)	" "
Feb.22	Lisser, Louis, (Pianist)	Bush St. Theatre
Feb.27	Urban, Ferdinand, (Singer)	" " "
Oct.12	Hatch, Alonzo	" " "
Oct.20	Homeier, Louis, (Conductor)	Platt's Music Hall
1881		
Mar.27	Sternberg, Constantin, (Pianist)	Baldwin Theatre
Mar.27	Fritch, Letitia Louise, (Soprano)	" "
July 18	Bianchi-Montaldo, Adele, (Soprano)	Grand Opera House

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1881		
Sept.20	Carmichael-Carr, Mrs., (Pianist)	Dashaway Hall
Nov.19	Oates, Alice, (Singer)	California Theatre
Nov.19	Stuart, Harold, (Baritone)	" "
Dec. 9	Hinrichs, Gustav, (Conductor)	Platt's Music Hall
Dec.15	Besse, Henry, (Violinist)	Dashaway Hall
Dec.15	Landsman, Jennie, (Singer)	" "
Dec.15	Wandesforde, Ivy, (Soprano)	" "
Dec.15	Bartlett, Walter B., (Baritone)	" "
Dec.15	Roeckel, Joseph, (Pianist)	" "
Dec.23	Homeier, Louis, (Conductor)	Platt's Music Hall
1882		
Jan. 7	Allen, R. G., (Banjoist)	Emerson Theatre
Jan.13	Homeier, Louis, (Conductor)	Platt's Music Hall
Feb. 3	Talbo, Ugo, (Tenor)	" " "
Feb.21	Geitsinger, Marie, (Singer)	Grand Opera House
Feb.21	Nowak, M. (Conductor)	" " "
Feb.25	Fleisner, Minna, (Soprano)	Platt's Music Hall
May 13	Rive-King, Julie, (Pianist)	" " "
June 21	Hiller, Cora R., (Soprano)	" " "
June 21	Schnitzler, (Violinist)	" " "
June 21	Geise, (Cellist)	" " "
June 21	Ryan, Thomas, (Clarinetist)	" " "
June 21	Schade, (Flutist)	" " "
Oct. 6	Zeiss-Dennis, Caroline, (Prima donna)	" " "
Dec. 1	Gortatowsky, Bruno, (Pianist)	" " "
Dec. 1	Hopf, Emma	" " "
Dec.12	Nilsson, Christine, (Soprano)	Grand Opera House
Dec.12	Hope, Glenn, (Contralto)	" " "
Dec.12	Beorksten, Theodore, (Tenor)	" " "
Dec.12	De Puente, Giuseppe, (Baritone)	" " "
1883		
May 11	Le Hardi, Mme., (Soprano)	" " "
May 11	Joran, Lulu, (Piano Prodigy)	" " "
June 7	Rive-King, Julie, (Pianist)	Mechanics Pav.
June 7	Thomas, Theodore, (Conductor)	" "
June 7	Thursby, Emma C., (Soprano)	" "
June 7	Bolma, Mme., (Soprano)	" "
June 7	Cole, Belle, (Soprano)	" "
June 7	Remmertz, Frank, (Baritone)	" "

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1883		
Aug. 15	Simonsen, Martin, (Violinist)	Dashaway Hall
Aug. 15	Simonson, Lenore, (Singer)	" "
Nov. 15	Rosetti, Mme. Anna	B'nai B'rith Hall
Nov. 23	Rud, Addie Cora, (Soprano)	Dashaway Hall
1884		
Jan. 11	Gregg, Jessie, (Pianist)	Platt's Music Hall
Feb. 4	Abbot, Emma, (Singer)	Baldwin Theatre
Feb. 4	Fabrini, Signor, (Baritone)	" "
Feb. 15	Heymen, Henry, (Violinist)	Platt's Music Hall
Mar. 10	Gerster, Etelka, (Soprano)	Grand Opera House
Mar. 10	Nordica, Lillian, (Soprano)	" " "
Mar. 10	Patti, Adelina, (Soprano)	" " "
Mar. 10	Anton, Signor, (Tenor)	" " "
Mar. 10	Arditi, Signor, (Conductor)	" " "
May 8	Joran, Lulu, (Piano Prodigy)	Platt's Music Hall
Sept. 7	Pappenheim, Eugene, (Singer)	Grand Opera House
Oct.20,22,24	Joseffy, Rafael, (Pianist)	Irving Hall
Nov.25	Toepke, Wm., (Conductor)	Metropolitan
Nov.25	Mueller, Jacob, (Baritone)	"
Dec.10	Hanchette, Estelle, (Pianist)	Platt's Music Hall
1885		
Jan. 1	Bellini, Laura, (Soprano)	Baldwin Theatre
Jan. 1	Anndale, Lizzie, (Contralto)	" "
Jan. 7	Campabello, Enrico, (Basso)	" "
Mar. 2	Scalchi, Sofia, (Contralto)	Grand Opera House
Mar. 2	Patti, Adelina, (Soprano)	" " "
Mar. 3	Pursch-Madi, Mme. (Soprano)	" " "
Mar. 4	Nevada, Emma, (Soprano)	" " "
May 28	Materna, Amalia, (Soprano)	Mechanics Pav.
May 28	Juch, Emma, (Soprano)	" "
May 28	Clapper, Hattie J., (Contralto)	" "
May 28	Winch, Wm. J., (Tenor)	" "
May 28	Heinrich, Max, (Basso)	" "
May 28-30 & June 2-3	Juch, Emma, (Soprano)	" "
May 28-30 & June 1-3	Heinrich, Max, (Basso)	" "
May 28-30 & June 1-3	Materna, Amalia, (Soprano)	" "
Sept.29	Brandt, Herman, (Violinist)	Platts Music Hall
Oct. 12	Lewis, Miss Jeffreys	Baldwin Theatre
Nov. 14	Wispham, H. Clay, (Flutist)	Irving Hall
Nov. 16	Nevada, Emma, (Soprano)	Alcazar Theatre

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1885		
Nov. 16	Buti, Carlo, (Baritone)	Alcazar Theatre
Nov. 16	Vergnet, M., (Tenor)	" "
Nov. 16	Casati, Luigi, (Violinist)	" "
Dec. 3	Judic, Anna	Baldwin Theatre
1886		
Feb. 15	Vogrich, Max, (Pianist)	Alcazar Theatre
Mar. 22	Hauk, Minnie, (Soprano)	Grand Opera House
Mar. 22	Arditi, Luigi, (Conductor)	" " "
Mar. 26	Nordica, Lillian, (Soprano)	" " "
Sept. 6	Dungan, Charles, (Baritone)	Baldwin Theatre
Sept. 6	Seguir, Zelda, (Contralto)	" "
Sept. 6	Lucette, Madeline, (Singer)	" "
Sept. 6	Rees, Alice, (Singer)	" "
Sept. 6	Hilliard, Harry, (Tenor)	" "
Sept. 6	Hamilton, W. H., (Basso)	" "
Sept. 6	Ryley, J. H., (Singer)	" "
Sept. 7	Russell, Lillian, (Singer)	" "
Sept.13	Aimee, Mlle. Marie, (Singer)	Bush St. Theatre
1887		
Jan.24,29	Patti, Adelina, (Soprano)	Grand Opera House
Jan.24,29,30	Scalchi, Sofia, (Contralto)	" " "
Jan.24,29,30	Arditi, Luigi, (Conductor)	" " "
Feb. 5	Morrison, Lewis	Baldwin Theatre
Feb.10	Bacon, Alice, (Pianist)	Irving Hall
Feb.19	Musin, Ovide, (Violinist)	" "
Feb.19 & 28	Trebelli, Zelia, (Contralto)	" "
Feb.28	Steindorff, Paul, (Pianist)	" "
Apr.18	Bassett, Charles, (Singer)	Grand Opera House
Apr.18	Ludwig, William, (Singer)	" " "
Apr.18	Juch, Emma, (Soprano)	" " "
Apr.18	Bartlett-Davies, Jessie, (Singer)	" " "
Apr.18	Phillips, Mathilde, (Singer)	" " "
Sept.30	Knell, Emile, (Cellist)	Irving Hall
Dec. 2	Pyk, Louise, (Singer)	" "
Dec.14,16,17	Campanini, Italo, (Tenor)	Grand Opera House
1888		
Jan.28	Marchetti, Luisa, (Singer)	Irving Hall
Jan.30	Pyk, Louise, (Singer)	B'nai B'rith Hall
Mar.23	Kohler, Heinrich, (Pianist)	Irving Hall
Oct.29	Rebagliati, Rinaldo, (Violinist)	" "

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1888		
Nov. 3	Campobello, Enrico, (Tenor)	Tivoli Opera House
Nov. 3	Valerga, Ida, (Soprano)	" " "
Dec.10	Partridge, Ella S., (Pianist)	Union Square Hall
1889		
Jan.15,18	Rhodes, John F., (Violinist)	Metropolitan
Jan.15,18	Mende, Paul, (Violinist)	"
Jan.15,18	Hentschel, Oscar, (Flutist)	"
Jan.15,18	Stoeving, Paul, (Violist)	"
Jan.15,18	Blumenberg, Louis, (Cellist)	"
Jan.15,18	Carpenter, Annie, (Soprano)	"
Feb.11	Urso, Camilla, (Violinist)	Grand Opera House
Mar.19-21	Ohliger, Wilhelm, (Violinist)	Irving Hall
Mar.19-21	Adler, Hanassa, (Violinist)	" "
Mar.19-21	Ryan, Thomas, (Clarinetist)	" "
Mar.19-21	Schlachter, Fritz, (Violist)	" "
Mar.19-21	Hekking, Anton, (Cellist)	" "
Mar.19-21	Ryan, Alice, (Soprano)	" "
Mar.31	Musin, Ovide, (Violinist)	Baldwin Theatre
Mar.31	Tanner, Annie Louise, (Soprano)	" "
		" "
Mar.31	Mockridge, Whitney, (Pianist)	" "
Mar.31	Hinrich, August, (Conductor)	" "
May 31	Benedict, May, (Soprano)	Irving Hall
Nov.11	Gillmore, Patrick, (Band Leader)	Mechanics Pav.
		" "
Nov.11	Stone-Barton, Mme., (Soprano)	" "
Nov.11	Poole, Clara, (Contralto)	" "
Nov.18	Campanini, Italo, (Tenor)	" "
1890		
Mar. 3	De Sarasate, Pablo, (Violinist)	Grand Opera House
Apr. 8	Urso, Camilla, (Violinist)	Irving Hall
Sept.4,6	Eddy, Clarence, (Organist)	First Cong. Church
Dec. 2	Aus der Ohe, Adele, (Pianist)	Irving Hall
Dec. 17	De Pachmann, Vladimir, (Pianist)	Odd Fellows Hall
1891		
Feb.26 & Apr.14	Ursumando, Signor & Signora, (Pianists)	Pioneer Hall
Mar. 2	Guille, Albert L., (Tenor)	Tivoli Opera House
Mar.29	Ovide, Musin, (Violinist)	Baldwin Theatre
May 4	Barnard, Marie, (Prima Donna)	Metropolitan

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1892		
Jan.12	Sherwood, William H., (Pianist)	Metropolitan
Jan.30	Greig, Carlisle N., (Baritone)	Irving Hall
Feb.27	Liedelt, Otilie, (Singer)	" "
Feb.29	Arnold, Sir Edwin	Grand Opera House
Apr.24	Musin, Ovide, (Violinist)	Baldwin Theatre
Apr.27	Fleishman, S. G., (Pianist)	Metropolitan
May 2	Juch, Emma, (Soprano)	Grand Opera House
May 17	Morgan, Geo. W., (Organist)	First Cong.Church
Sept.13	Sherwood, William H., (Pianist)	Irving Hall
Oct. 8	Bugge, Magda, (Pianist)	Kohler & Chase Hall
Dec. 4	Puerari, Adele, (Singer)	Palace Hotel
Dec. 5	Mollenhauer, Bernhard, (Violinist)	Irving Hall
1893		
Feb.19	Bauer, Adolph, (Pianist)	Tivoli Opera House
Mar. 9	Tojetti, Emilia, (Singer)	Palace Hotel
Mar.16	Aus der Ohe, Adele, (Pianist)	Metropolitan
Apr.27	Remenyi, Edouard, (Violinist)	"
May 20	Block, Rose, (Soprano)	"
May 20	Landsberger, Nathan, (Violinist)	"
Nov. 3	Cottlow, Augusta, (Pianist)	Tivoli Opera House
Nov.20	De Kontski, Chevalier Antoni, (Pianist)	Union Square Hall
Dec.12	Crepaux, Louis, (Singer)	Palace Hotel
1894		
Feb.26	Marteau, Henri, (Violinist)	Baldwin Theatre
Apr. 2	Felsner, Frieda, (Soprano)	" "
Apr.25	Bluetta, Carlotta, (Soprano)	Metropolitan
May 14	La Marte, Mirode, (Tenor)	Tivoli Opera House
Aug.21	Doomtscheff, Costia, (Violin Prodigy)	Metropolitan
Oct.29	Taliafero, Mabel, (Soprano)	California
Oct.29	Emmett, Katie, (Singer)	"
Nov.26	Auld, Gertrude, (Singer)	Golden Gate Hall
1895		
Apr. 3	Remenyi, Edouard, (Violinist)	Metropolitan
Apr.29	De Kontski, Chevalier Antoni, (Pianist)	Frank Pixley Residence

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1895		
May 13	Ysaye, Eugene, (Violinist)	Baldwin Theatre
May 20	Levy, Jules, Cornetist)	Orpheum Theatre
Sept. 6	Carl, William C., (Organist)	First Cong.Church
Nov. 4	Melville, Emilie, (Prima Donna)	Tivoli Opera House
Dec.10	Musin, Ovide, (Violinist)	Baldwin Theatre
1896		
Feb. 3	Tavary, Marie Basts, (Singer)	" "
Feb. 3	Doore, Thea, (Soprano)	" "
Feb.10,25	Paderewski, Ignace, (Pianist)	California
Feb.28	Pryor, Arthur, (Trombonist)	The Auditorium
Mar.6,8	Marsick, Martin Pierre, (Violinist)	California Theatre
Mar.12,14	Materna, Amalia, (Soprano)	The Auditorium
Mar.12,14	Ondricek, Franz, (Violinist)	"
Mar. 14	Luckstone, Isadore, (Pianist)	"
Mar.26,28	Fickenscher, Arthur, (Pianist)	"
Mar.26	Schott, Anton, (Tenor)	"
Mar.27,28 & May 1-3	Rivarde, Serge Achille, (Violinist)	Columbia Theatre
July 6	Michalena, Fernando, (Tenor)	Tivoli Opera House
Nov.29	Zeisler, Fanny B., (Pianist)	Baldwin Theatre
Dec.14	Yaw, Ellen Beach, (Soprano)	" "
Dec.28	Nordica, Lillian, (Soprano)	" "
1897		
Jan.19,21,23	Nordica, Lillian, (Soprano)	" "
Feb. 8	Trebelli, Antoinette, (Soprano)	California Theatre
Feb.25-27	Pryor, Arthur, (Trombonist)	" "
Feb.25-27	Sousa, John Philip, (Bandmaster)	" "
Apr. 2-3	Urso, Camilla, (Violinist)	Golden Gate Hall
Apr.11,18	Eddy, Clarence, (Organist)	Grace Church
Apr.19	Auld-Thomas, Gertrude, (Soprano)	Golden Gate Hall
Apr.19	Ladd, Pearl, (Pianist)	" " "
May 10	O'Sullivan, Denis, (Baritone)	Tivoli Opera House
Oct.19	Scharwenka, Xavier, (Pianist-Composer)	California Theatre
Oct.25	Michelena, Fernando, (Tenor)	Tivoli Opera House
Nov. 1	Mazzi, Nina, (Soprano)	California Theatre

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1897		
Nov. 1	Lassange, Emily E., (Singer)	Y.M.C.A.
Nov.15	Scheel, Fritz, (Conductor)	Metropolitan
Dec. 6	Farland, Alfred, (Banjoist)	"
1898		
Mar.12,19	Marteau, Henri, (Violinist)	Y.M.C.A.
Mar.12,19	Lacaume, Aime, (Pianist)	"
Apr.13-15	Schramm, Paloma, (Pianist)	Sherman & Clay Hall
Apr.19-22	Melba, Nellie, (Soprano)	California Theatre
Apr.19-22	Campanari, Salignac (Tenor)	" "
Apr.19-22	Bimboni, Oreste, (Conductor)	" "
May 24,25, 27,28	Ysaye, Eugene, (Violinist)	Baldwin Theatre
May 24,25, 27,28	Gerardy, Jean, (Cellist)	" "
July 25	Brandies, Marie, (Soprano)	Tivoli Opera House
Oct. 6	Ross, Poddie, (Soprano)	Baldwin Theatre
Oct.17	Heinrich, Max, (Baritone)	Sherman & Clay Hall
Oct.24	Ladd, Pearl, (Pianist)	" " "
1899		
Jan. 2	Berger, Anna, (Cornetist)	Orpheum Theatre
Jan. 3	Rosenthal, Moritz, (Pianist)	Metropolitan
Jan.17	Helmont, Gerome, (Violin Prodigy)	Sherman & Clay Hall
Jan.18	Holmes, Bernice, (Contralto)	Tivoli Opera House
Jan.18	Redmond, Helen, (Singer)	Columbia Theatre
Feb. 2	Della Rocco, Giacinta, (Violinist)	Orpheum Theatre
Feb.11	Carreno, Teresa, (Pianist)	Metropolitan
Feb.13	Hogan, Ernest, (Black Patti) (Singer-Composer)	Grand Opera House
Mar.13	Melba, Nellie, (Soprano)	" " "
Mar.14	Gadski, Johanna, (Soprano)	" " "
Mar.15	De Lussan, Zelie, (Soprano)	" " "
Mar.19	Gerome, Gerald, (Tenor)	Tivoli Opera House
Mar.21	Davis, Jessie Bartlett, (Singer)	Columbia Theatre
Mar.21	Lanvin, William, (Tenor)	" "
Apr.19	Sauer, Emil, (Pianist)	Grand Opera House
May 22	O'Sullivan, Denis, (Baritone)	Sherman & Clay Hall

A. CHRONOLOGICAL RECORD (1849-1906)Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1899		
May 25	Hassell, Irwin, (Pianist)	Sherman & Clay Hall
June 6	Barducci, Bianca, (Soprano)	Alhambra Theatre
June 6	Ferrari, Jose, (Baritone)	" "
June 6	Travaglini, Baldo, (Basso)	" "
June 6	Polettini, Zelma, (Contralto)	" "
Aug. 2	Prosnitz, Ella, (Soprano)	Tivoli Opera House
Aug. 2	Linck, Mary, (Contralto)	" " "
Nov.29	D'Arville, Camille, (Singer)	Orpheum Theatre
Dec.11	Hill, Hamilton, (Baritone)	" "
Dec.21	Vargas, Antonio O., (Baritone)	Hopkins Art.Inst.
Dec.26	De Pachmann, Vladimir, (Pianist)	California Theatre
1900		
Jan. 8	Nevada, Emma, (Soprano)	" "
Jan.28	Eddy, Clarence,(Organist)	Grace Church
Mar. 6	Gadski, Johanna, (Soprano)	California Theatre
Mar. 6	Bispham, David, (Baritone)	
Mar. 6	Damrosch, Walter, (Conductor)	" "
Mar.26	Paderewski, Ignace,(Pianist)	" "
Apr.16	Petschnikoff, Alexander, (Violinist)	" "
Apr.16	Hambourg, Mark, (Pianist)	" "
Sept. 4	Kalisher, Clara, (Contralto)	Sherman & Clay Hall
Sept.20	Wood, Anna Miller, (Contralto)	" " "
Nov. 20	Maurice Grau Opera Troupe	Grand Opera House
1901		
Jan.26	Dolores, Antonia, (Trebelli), (Singer)	Sherman & Clay Hall
Feb.12,13,15	Godowsky, Leopold, (Pianist)	" " "
Mar.12,14,16	Carreno, Teresa, (Pianist)	" " "
Mar.18,30	Sembrich, Marcella, (Soprano)	Grand Opera House
Nov.11-27	Damrosch, Walter,(Conductor)	" " "
Nov.11-27	Schumann-Heink, (Contralto)	" " "
Nov.11-27	Bispham, David, (Baritone)	" " "
Nov.11,12	De Reszke, Edouard, (Tenor)	" " "
Nov.11,14	Eames, Emma, (Soprano)	" " "
Nov.12	Scottie, Antonio, (Baritone)	" " "
Nov.12,27	Gadski, Johanna, (Soprano)	" " "
Nov.12,27	Homer, Louise, (Contralto)	" " "
Nov.13,20	Sembrich, Marcella,(Soprano)	" " "
Nov.14,27	Scheff, Fritzi, (Soprano)	" " "
Nov.20,22	Calve, Emma,(Soprano)	" " "
Nov.27	Nordica, Lillian, (Soprano)	" " "

A. CHRONOLOGICAL RECORD (1849-1906)Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1902		
Jan.28,31 &	Hofmann, Josef, (Pianist)	Columbia Theatre
Feb.12,15		Metropolitan
Feb.17,19,22	Nordica, Lillian, (Soprano)	"
Mar. 3	Nevada, Emma, (Soprano)	"
Mar. 3	Casals, Pablo, (Cellist)	"
Mar. 3	Moreau, Leon, (Pianist)	"
Apr.15,16,19	Zeisler, Fannie B., (Pianist)	"
Nov.18,22	Wilczek, Franz, (Violinist)	Alhambra Theatre
Nov.18,22	Schluter, Max, (Violinist)	" "
Dec. 4	Wefret, Xavier, (Violinist)	Steinway Hall
Dec. 9	Dippel, Andreas, (Tenor)	" "
Dec.22	Lawlor, Lillie, (Soprano)	Native Sons' Hall
1903		
Jan.10	MacDowell, Edward, (Composer-Pianist)	Steinway Hall
Jan.27	Wenzel, Kopta, (Violinist)	" "
Feb. 3	Gabrilowitsch, Ossip, (Pianist)	Alhambra Theatre
Feb.10	De Lussan, Zelie, (Soprano)	Steinway Hall
Feb.17	Mascagni, Pietro, (Composer-Conductor)	Alhambra Theatre
Feb.26	Lind, Waldemar, (Violinist)	Steinway Hall
Mar. 3	Kocian, Jaroslav, (Violinist)	Alhambra Theatre
Mar.31	Hambourg, Mark, (Pianist)	Fischer's Theatre
May 20	Dolores, Antonia, (Trebelli) (Singer)	Alhambra Theatre
June 10	Mantelli, Eugenia, (Contralto)	Fischer's Theatre
Sept.11	O'Sullivan, Denis, (Baritone)	Steinway Hall
Oct. 13	Cottlow, Augusta, (Pianist)	Lyric Hall
1904		
Jan.7-11	Patti, Adelina, (Soprano)	Grand Opera House
Jan.7-11	Sapio, Romualdo, (Conductor)	" " "
Feb.15,18	Blauvelt, Lillian, (Soprano)	Lyric Hall
Mar. 1	Bauer, Harold, (Pianist)	" "
Apr.5,7,9	Schumann-Heink, Ernestine, (Contralto)	Alhambra Theatre
Apr.14	Spamer, Otto, (Violinist)	Lyric Hall
May 5	Sembrich, Marcella, (Soprano)	Alhambra Theatre
May 9	MacDowell, Melbourne, (Tenor)	Grand Opera House
Oct.4,6,8	Hofmann, Josef, (Pianist)	Alhambra Theatre
Oct.16	Sousa, John Philip, (Bandmaster)	" "

A. CHRONOLOGICAL RECORD (1849-1906) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1904		
Nov.10	Brandt, Enid, (Piano Prodigy)	Steinway Hall
Dec.13	Farland, Alfred, (Banjoist)	" "
Dec.17	Paderewski, Ignace, (Pianist)	Alhambra Theatre
1905		
Jan. 3	Gadski, Johanna, (Soprano)	" "
Jan. 8	Paderewski, Ignace, (Pianist)	" "
Jan. 9	Tetrazzini, Luisa, (Soprano)	Tivoli Opera House
Jan. 9	Palacco, Georgio, (Conductor)	" " "
Jan.25	De Pachmann, Vladimir, (Pianist)	Alhambra Theatre
Feb. 7	Melba, Nellie, (Soprano)	" "
Feb. 7	Van Hoose, Ellison, (Tenor)	" "
Feb. 7	Gilbert, Charles, (Baritone)	" "
Feb. 7	Davies, Llewela, (Pianist)	" "
Feb. 7	North, C. K., (Flutist)	" "
Feb.21	Bispham, David, (Baritone)	Lyric Hall
Mar.14	D'Albert, Eugene, (Pianist-Composer)	Alhambra Theatre
Mar.20	Kreisler, Fritz, (Violinist)	" "
Apr. 6	Sombrich, Marcella, (Soprano)	Grand Opera House
Apr. 6	Caruso, Enrico, (Tenor)	" " "
Apr. 6	Scotti, Antonio, (Baritone)	" " "
Apr. 6	Vigna, Arturo, (Conductor)	" " "
Apr. 7	Nordica, Lillian, (Soprano)	" " "
Apr. 7,11	Fremstad, Olive, (Soprano)	" " "
Apr. 8	De Macchi, Maria, (Soprano)	" " "
Apr.8,9	Franks, Nathan, (Conductor)	" " "
Apr. 8	Hertz, Alfred, (Conductor)	" " "
Apr. 8	Homer, Louise, (Contralto)	" " "
Apr. 8	Dippel, Andreas, (Tenor)	" " "
Apr. 8	Journet, Marcel, (Basso)	" " "
Apr. 8	Weed, Marian, (Singer)	" " "
Apr.24	Driver, Maurice Leon, (Pianist,Composer)	Steinway Hall
May 7	Slapoffski, Madame,(Soprano)	Orpheum Theatre
May 15	Ysaye, Eugene, (Violinist)	Alhambra Theatre
Sept.12	Tetrazzini, Luisa, (Soprano)	Tivoli Opera House
Sept.12	Grassi, Maria, (Contralto)	" " "
Sept.12	Angioletti, Angelo, (Tenor)	" " "
Sept.12	Salassa, Gaudenzio, (Baritone)	" " "
Sept.12	Palacco, Giorgio,(Conductor)	" " "
Oct. 6	Gordon, Mackenzie (Tenor)	Steinway Hall
Oct. 9	Heermann, Hugo & Emil, (Violinists)	Lyric Hall

A: CHRONOLOGICAL RECORD (1906-1939)

SAN FRANCISCO

APPEARANCE	NAME	PLACE
1906		
Jan. 7	Nielsen, Alice, (Soprano)	Tivoli Opera Hse.
Jan.25,27	Calve, Emma, (Soprano)	Alhambra Theatre
Feb.7,9,10	Reisenauer, Alfred, (Pianist)	Lyric Hall
Feb.19,21,24	Gadski, Johanna, (Soprano)	Majestic Theatre
Mar.14,16,17	Pugno, Raoul, (Pianist)	Lyric Hall
Apr.8,15	Gerardy, Jean, (Cellist)	Columbia Theatre
Apr.17	Caruso, Enrico, (Tenor)	Grand Opera Hse.
Oct.23	Yaw, Ellen Beach, (Soprano)	Christian Science
Oct.30	De Gogorza, Emilio, (Baritone)	" " Hall
Dec.18,22	Gabrilowitsch, Ossip, (Pianist)	Lyric Hall
1907		
Jan.20	Schumann-Heink, Ernestine (Contralto)	American Theatre
Feb.28	Rosenthal, Moritz, (Pianist)	Christian Science (Hall
Apr. 6	Petschnikoff, Alexander, (Violinist)	Lyric Hall
Apr.12	Fielitz, Alexander, (Composer and Director)	Christian Science
Mar.21,23	Nordica, Lillian, (Soprano)	Chutes Theatre
Mar.31	Martin, Riccardo, (Tenor)	American Theatre
Oct.15,18,20	Gadski, Johanna, (Soprano)	Dreamland Rink
Oct.15,18,20	La Forge, Frank, (Pianist)	" "
Oct.28,31	Sousa, John Philip, (Bandmaster)	" "
Dec.11,15	Calve, Emma (Soprano)	" "
1908		
Jan.16,19	Kubelik, Jan (Violinist)	" "
Jan.26	Hofmann, Josef (Pianist)	Christian Science
Feb.14,16,18	Carreno, Teresa (Pianist)	" " Hall
Mar. 1	Paderewski, Ignace, (Pianist)	Dreamland Rink
Mar.8,12,15	Kreisler, Fritz, (Violinist)	Christian Science
Mar.29 & Apr. 5,12	Bauer, Harold, (Pianist)	" " Hall
May 3	Damrosch, Walter, (Conductor)	Lyric Hall
May 3	Saslavsky, Alexander, (Violinist)	" "
May 3	Bramsen, Henry, (Cellist)	" "
May 3	Hissen de Moss, Mary, (Soprano)	" "
Nov.8	De Gogorza, Emilio, (Baritone)	Christian Science
Nov.22,26,28	Verne, Adele, (Pianist)	" " Hall
Nov.29	Hartmann, Arthur, (Violinist)	" "
Nov.29	Calzin, Alfred, (Pianist)	" "
Dec.13,20	Nordica, Lillian, (Soprano)	Van Ness Theatre

A: CHRONOLOGICAL RECORD (1906-1939)

SAN FRANCISCO APPEARANCE	NAME	PLACE
1906		
Jan. 7	Nielsen, Alice, (Soprano)	Tivoli Opera Hse.
Jan.25,27	Calve, Emma, (Soprano)	Alhambra Theatre
Feb.7,9,10	Reisenauer, Alfred, (Pianist)	Lyric Hall
Feb.19,21,24	Gadski, Johanna, (Soprano)	Majestic Theatre
Mar.14,16,17	Pugno, Raoul, (Pianist)	Lyric Hall
Apr.8,15	Gerardy, Jean, (Cellist)	Columbia Theatre
Apr.17	Caruso, Enrico, (Tenor)	Grand Opera Hse.
Oct.23	Yaw, Ellen Beach, (Soprano)	Christian Science
Oct.30	De Gogorza, Emilio, (Baritone)	" " Hall
Dec.18,22	Gabrilowitsch, Ossip, (Pianist)	Lyric Hall
1907		
Jan.20	Schumann-Heink, Ernestine (Contralto)	American Theatre
Feb.28	Rosenthal, Moritz, (Pianist)	Christian Science (Hall
Apr. 6	Petschnikoff, Alexander, (Violinist)	Lyric Hall
Apr.12	Fielitz, Alexander, (Composer and Director)	Christian Science
Mar.21,23	Nordica, Lillian, (Soprano)	Chutes Theatre
Mar.31	Martin, Riccardo, (Tenor)	American Theatre
Oct.15,18,20	Gadski, Johanna, (Soprano)	Dreamland Rink
Oct.15,18,20	La Forge, Frank, (Pianist)	" "
Oct.28,31	Sousa, John Philip, (Bandmaster)	" "
Dec.11,15	Calve, Emma (Soprano)	" "
1908		
Jan.16,19	Kubelik, Jan (Violinist)	" "
Jan.26	Hofmann, Josef (Pianist)	Christian Science
Feb.14,16,18	Carreno, Teresa (Pianist)	" " Hall
Mar. 1	Paderewski, Ignace, (Pianist)	Dreamland Rink
Mar.8,12,15	Kreisler, Fritz, (Violinist)	Christian Science
Mar.29 & Apr. 5,12	Bauer, Harold, (Pianist)	" " Hall
May 3	Damrosch, Walter, (Conductor)	Lyric Hall
May 3	Saslavsky, Alexander, (Violinist)	" "
May 3	Bramsen, Henry, (Cellist)	" "
May 3	Hissen de Moss, Mary, (Soprano)	" "
Nov.8	De Gogorza, Emilio, (Baritone)	Christian Science
Nov.22,26,28	Verne, Adele, (Pianist)	" " Hall
Nov.29	Hartmann, Arthur, (Violinist)	" "
Nov.29	Calzin, Alfred, (Pianist)	" "
Dec.13,20	Nordica, Lillian, (Soprano)	Van Ness Theatre

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1909		
Jan.10,17	Gadski, Johanna,(Soprano)	Van Ness Theatre
Jan.19,21,24	Goodson, Katherine,(Pianist)	Christian Science
Mar.7,11,14	Lhevinne, Josef,(Pianist)	" " Hall
Mar.16,21	Bispham, David (Baritone)	" "
Apr.2,4,6	Gabrilowitsch, Ossip,(Pianist)	" "
Apr.20,22,25	Elman, Mischa (Violinist)	Garrick Theatre
July 8	Samoiloff, Lazar,(Baritone)	Princess Theatre
Nov. 4	Sousa, John Philip (Bandmaster)	Dreamland Rink
Nov.21	Scheff, Fritzi, (Soprano)	Van Ness Theatre
Nov.23	Wullner, Ludwig, (Baritone)	Novelty Theatre
Dec. 2	Hamlin, George,(Tenor)	" "
Dec.12	Kreisler, Fritz, (Violinist)	" "
1910		
Jan.9,13,16	Sembrich, Marcella,(Soprano)	Garrick Theatre
Jan.9,13,16	Rogers, Francis, (Baritone)	" "
Jan.9,13,16	La Forge, Frank, (Pianist)	" "
Jan.10	Volker, Fredric, (Violinist)	" "
Jan.30-Feb. 6	Carreno, Teresa, (Pianist)	" "
Feb.13-20	Schumann-Heink, Ernestine, (Contralto)	" "
Mar. 6,10, 12	Elvyn, Myrtle, (Pianist)	" "
Mar.13,17	Koenen, Tilly, (Contralto)	" "
Mar.27,31 & Apr. 3	Powell, Maud, (Violinist)	" "
May 1,6,8	Wullner, Ludwig, (Baritone)	Valencia Theatre
May 8-15	Damrosch, Walter, (Conductor)	Garrick Theatre
Oct. 16,20, 23	Scotti, Antonio (Baritone)	Columbia Theatre
Oct. 16,20, 23	De Pasquali, Bernice, (Soprano)	" "
Nov. 6,10, 13	Gadski, Johanna,(Soprano)	" "
Nov.15,17, 20	Lehmann, Liza, (Composer)	" "
Dec.6,8,10	Tetrazzini, Luisa, (Soprano)	Dreamland Rink
Dec.11,18	De Gogorza, Emilio, (Baritone)	Columbia Theatre

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1911		
Jan. 8,10	Gerville-Reache, Jean, (Contralto)	Christian Science Hall
Jan.15	Kocian, Jaroslav, (Violinist)	" " "
Jan.21	Tetrazzini, Luisa, (Soprano)	" " "
Jan.24	Arriola, Pepito, (Pianist)	" " "
Feb. 2	Beel, Sigmund, (Violinist)	" " "
Feb.19	Hofmann, Josef, (Pianist)	Columbia Theatre
Mar. 5	Bonci, Allessandro, (Tenor)	" "
Mar.19	Busoni, Ferruccio, (Pianist)	Scottish Rite
Mar.26	Elman, Mischa, (Violinist)	" "
Apr.16	Von Warlich, Reinhold, (Baritone)	" "
Apr.30	Altschuler, Modest, (Conductor)	" "
May 21	Garden, Mary, (Soprano)	" "
May 21	Tibaldi, Artur, (Violinist)	" "
Oct.1-4	Sousa, John Philip, (Bandmaster)	Dreamland Rink
Oct.1-4	Zedeler, Nicoline, (Violinist)	" "
Oct.8,15	Pasquale, Amato, (Baritone)	Scottish Rite
Oct.14	Nordica, Lillian, (Soprano)	The Pavilion
Oct. 14	Whitney, Myron B., (Basso)	" "
Oct.22	Borwick, Leonard, (Pianist)	Scottish Rite
Oct.24	De Gogorza, Emilio, (Baritone)	" "
Dec.3,10	Bispham, David, (Baritone)	" "
Dec. 7	Kubelik, Jan, (Violinist)	Cort Theatre
Dec. 8	Hadley, Henry K., (Conductor)	" "
1912		
Jan.28,30 & Feb. 4	De Pachmann, Vladimir, (Pianist)	Scottish Rite
Feb.18,25	Schumann-Heink, Ernestine, (Contralto)	Cort Theatre
Mar. 2,5	Bauer, Harold, (Pianist)	Scottish Rite
Mar. 3	McCormack, John, (Tenor)	" "
Mar.10,13	Zimbalist, Efrem, (Violinist)	" "
Mar.31 & Apr. 7	Calve, Emma, (Soprano)	Cort Theatre
Apr.14	Bonci, Allessandro, (Tenor)	" "
July 7	Kubelik, Jan (Violinist)	Pantages Theatre
Oct.13	Martin, Riccardo, (Tenor)	Scottish Rite

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1912		
Oct.13	Ganz, Rudolph, (Pianist)	Scottish Rite
Oct.20	Santelmann, Wm. H., (Composer-Director)	Dreamland Rink
Oct.27	Gadski, Johanna, (Soprano)	Columbia Theatre
Nov.10	Mero, Yolanda, (Pianist)	Scottish Rite
Nov.21	Nielsen, Alice, (Soprano)	" "
Dec. 1	Gerville-Reache, Jean (Contralto)	" "
Dec. 1	Hadley, Henry K., (Conductor)	Cort Theatre
Dec.12	Powell, Maud, (Violinist)	Scottish Rite
Dec.17	Lerner, Tina, (Pianist)	" "
Dec.20	Galston, Gottfried, (Pianist)	Cort Theatre
1913		
Jan. 5	Godowsky, Leopold, (Pianist)	Columbia Theatre
Jan.14	De Pasquali, Bernice, (Soprano)	St.Francis Hotel
Jan.19	Sembrich, Marcella, (Soprano)	Columbia Theatre
Jan.19	La Forge, Frank, (Pianist)	" "
Feb. 9	Elman, Mischa, (Violinist)	Scottish Rite
Feb.21	Seydel, Irma, (Violinist)	Cort Theatre
Feb.23	Nordica, Lillian, (Soprano)	Columbia Theatre
Mar. 7	Persinger, Louis, (Violinist)	Cort Theatre
Mar.11	Tetrazzini, Luisa, (Soprano)	Tivoli Opera Hse.
Mar.13	Lhevinne, Josef, (Pianist)	Scottish Rite
Mar.15	Garden, Mary, (Soprano)	Tivoli Opera Hse.
Mar.30	Butt, Clara, (Contralto)	Cort Theatre
Mar.30	Rumford, Kennerly, (Baritone)	" "
Apr.27	Culp, Julia, (Soprano)	Scottish Rite
Apr.27	Bos, Coenraad, (Pianist)	" "
May 11	Ysaye, Eugene, (Violinist)	" "
1913		
Oct. 5	Farrar, Geraldine, (Soprano)	Cort Theatre
Oct.12	De Gogorza, Emilio, (Baritone)	Scottish Rite

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO

APPEARANCE	NAME	PLACE
1913		
Oct.26,29 & Nov. 1	Alda, Frances, (Soprano)	Scottish Rite
Oct.26,29 & Nov. 1	Casini, Gutia, (Cellist)	" "
Oct.26,29 & Nov. 1	La Forge, Frank, (Pianist)	" "
Nov. 2,6,8	Bauer, Harold, (Pianist)	" "
Nov. 7	Schumann-Heink, Ernestine, (Contralto)	Cort Theatre
Nov.23,28	Carreno, Teresa, (Pianist)	Scottish Rite
Dec. 5	Whitehill, Clarence, (Baritone)	Cort Theatre
Dec. 7	Melba, Nellie, (Soprano)	Dreamland Rink
Dec. 7	Kubelik, Jan, (Violinist)	" "
Dec.13	Zeisler, Fannie, (Pianist)	Scottish Rite
1914		
Jan. 4,9,10,& 17	Bachaus, Wilhelm, (Pianist)	" " Native Sons' Hall
Jan. 9,15, & Jan.11,17	Parlow, Kathleen, (Violinist)	Cort Theatre Native Sons' Hall
Jan.18	Paderewski, Ignace (Pianist)	Cort Theatre
Jan.31 & Feb.8,10,14	Butt, Clara, (Contralto)	Scottish Rite
Jan.31 & Feb.8,10,14	Rumford, Kennerley, (Baritone)	" "
Feb. 6 & * Feb. 18	Hofmann, Josef, (Pianist)	Cort Theatre Columbia Theatre
Feb.20,22,& Feb.26	Kreisler, Fritz, (Violinist)	Cort Theatre Scottish Rite
Mar. 5,14	Tetrazzini, Luisa (Soprano)	Tivoli Opera Hse.
Mar.8,15 & Mar.13	Gerardy, Jean, (Cellist)	Columbia Theatre Cort Theatre
Mar.8,15	Ysaye, Eugene, (Violinist)	Columbia Theatre
Apr.26 & May 3	Elman, Mischa, (Violinist)	" "
May 10,14,17	Flonzaley String Quartet, Betti, Adolfo,(1st violin) Pochon, Alfred(2nd violin) Ara, Ugo, (Viola) d'Archambeau,Ivan,(Cello)	Scottish Rite
Oct.18	Fremstad, Olive, (Contralto)	Columbia Theatre
* Feb.15, 17,22	McCormack, John, (Tenor)	Scottish Rite

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1914		
Nov. 4	Claussen, Julia, (Contralto)	Cort Theatre
Nov. 8	Ganz, Rudolph, (Pianist)	Scottish Rite
Dec. 6	Serato, Arrigo, (Violinist)	Columbia Theatre
1915		
Jan.17	McCormack, John, (Tenor)	Cort Theatre
Jan.22	de Cisneros, Eleanora, (Soprano)	" "
Jan.31,Feb.7	Gluck, Alma, (Soprano)	Columbia Theatre
Feb. 5, 7	Spalding, Albert, (Violinist)	Cort Theatre
Feb. 5, 7	Ganz, Rudolph, (Pianist)	" "
Feb.28	Zimbalist, Efrem, (Violinist)	Columbia Theatre
Mar.14,21	Teyte, Maggie, (Soprano)	" "
Apr.1,11,16	Culp, Julia, (Soprano)	" "
May14	Muck, Karl, (Conductor)	Festival Hall
June 14,19, 27	Saint-Saens, Camille, (Composer)	Civic Auditorium
June 14,19, 27	Heyman, Ruth, (Pianist)	" "
June 14,19, 27	Sassoli, Ada, (Harpist)	" "
Aug.20	Paderweski, Ignace, (Pianist)	Festival Hall
Sept. 5	Damrosch, Walter, (Conductor)	" "
Sept.19,26	Melba, Nellie, (Soprano)	Cort Theatre
Oct. 3,10	Kreisler, Fritz, (Violinist)	" "
Nov. 1-7	Herbert, Victor, (Composer-Conductor)	Festival Hall
Oct.24	Madriguera, Paquita, (Pianist)	" "
Nov.21,26,28	Lerner, Tina, (Pianist)	" "
Dec. 2,5	Gadski, Johanna, (Soprano)	Cort Theatre
Dec.12,14	Powell, Maud, (violinist)	" "
1916		
Jan. 4	De Grassi, Antonio, (Pianist)	Sorosis Club
Jan. 8	Hertz, Alfred, (Conductor)	St.Francis Hotel
Jan. 9	Gauthier, Eva, (Contralto)	Orpheum Theatre
Jan.14	Persinger, Louis, (Violinist)	Cort Theatre

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1916		
Jan.23	Gogorza, Emilio, (Baritone)	Columbia Theatre
Jan.30	Calve, Emma, (Soprano)	Cort Theatre
Jan.31	Nielsen, Alice, (Soprano)	Cort Theatre
Feb. 1	Gentle, Alice, (Soprano)	" "
Feb. 3	Melba, Nellie (Soprano)	Scottish Rite
Feb. 8 & Feb. 14	Gabrilowitsch, Ossip, (Pianist)	" " Cort Theatre
Feb. 8	Clemens, Clara, (Contralto)	Scottish Rite
Feb.13	Destinn, Emmy, (Soprano)	" "
Feb.19	Fay, Maude, (Soprano)	" "
Feb.19	Sokoloff, Nickolai, (Violinist)	" "
Feb.19	Britt, Harold, (Cellist)	" "
Mar.12	Hinkle, Florence, (Soprano)	Cort Theatre
Apr.1,9	Calve, Emma, (Soprano)	Orpheum Theatre
Apr.1,27	Mukle, May, (Cellist)	The Pavilion
Apr.13	Damrosch, Walter, (Conductor)	Columbia Theatre
Apr.13	Hofmann, Josef, (Pianist)	" "
May 7	Scheff, Fritzi, (Soprano)	Orpheum Theatre
Aug.20	Shavitch, Vladimir (Pianist)	Cort Theatre
Sept.3	de Cisneros, Eleanora, (Soprano)	" "
Sept.24, Oct. 1	Paderewski, Ignace, (Pianist)	" "
Oct.8-15	Elman, Mischa, (Violinist)	Scottish Rite
Oct.22-26	Cherniavsky, Leo, Jan and Michel, (Trio)	" "
Oct.29 & Nov.2-5	Godowsky, Leopold, (Pianist)	" "
Nov.12-19	McCormack, John (Tenor)	Civic Auditorium
Nov.26 & Dec. 3	Schumann-Heink, Ernestine, (Contralto)	" "
1917		
Jan.14,18,20& 21	Culp, Julia, (Soprano)	Scottish Rite Cort Theatre
Jan.28,30 & Feb. 4,6	Guilbert, Yvette, (Diseuse)	Scottish Rite

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1917		
Feb.8,9 &	Oberhoffer, Emil,	Cort Theatre
Feb. 11	(Conductor)	Tivoli Opera Hse.
Feb. 11	Craft, Marcella, (Soprano)	" " "
Feb.13,17,18	Flonzaley String Quartet	Scottish Rite
Feb.21,24	Graveure, Louis (Baritone)	" "
Feb.25	Cavalieri, Lina, (Soprano)	Civic Auditorium
Feb.25	Muratore, Lucien, (Tenor)	" "
Mar.4,11	Hofmann, Josef, (Pianist)	Columbia Theatre
Mar.18	Shattuck, Arthur, (Pianist)	Cort Theatre
Mar.18,25 S	Spalding, Albert, (Violinist)	Columbia Theatre
Mar.18,25	Ganz, Rudolph, (Pianist)	" "
Apr. 1,18	Fay, Maude (Soprano)	Scottish Rite
Apr. 8,15	Gerhardt, Elena, (Soprano)	Columbia Theatre
Apr. 8, &	Kreisler, Fritz	Cort Theatre
Apr.12	(Violinist)	Scottish Rite
Apr.12,	Von Warlich, Reinhold,	
May 31	(Baritone)	Civic Auditorium
Apr.19,20,22&	Damrosch, Walter,	Columbia Theatre
Apr.29	(Conductor)	Civic Auditorium
Apr.29 &	Kreisler, Fritz,	" "
May 10	(Violinist)	Cort Theatre
May 27	Matzenauer, Margarete, (Contralto)	Columbia Theatre
June 3	Sokoloff, Nikolai, (Violinist)	Cort Theatre
Sept.9	Matzenauer, Margarete, (Contralto)	Civic Auditorium
Oct.14	Cherniavsky Trio, Jan, (Piano) Leo, (Violin) Mischel, (Cello)	Columbia Theatre
Oct.22	Gaudenzi, Guiseppi, (Tenor)	Cort Theatre
Oct.22	Morgana, Nina, (Soprano)	" "
Oct.23	Teyte, Maggie, (Soprano)	" "
Oct.25	Miura, Tamakai, (Soprano)	" "
Nov. 1	Ornstein, Leo, (Pianist)	Scottish Rite
Nov.11	Gluck, Alma, (Soprano)	Columbia Theatre
Dec. 9	Ysaye, Eugene, (Violinist)	" "
Dec.28	Bauer, Harold, (Pianist)	" "

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO

APPEARANCE	NAME	PLACE
1918		
Jan. 6	Powell, Maud, (Violinist)	Columbia Theatre
Jan.13	Godowsky, Leopold, (Pianist)	" "
Jan.20,27	De Gogorza, Emilio, (Baritone)	" "
Feb.3,6,9	Guilbert, Yvette (Diseuse)	Scottish Rite
Feb.7,8	Oberhoffer, Emil, (Conductor)	Columbia Theatre
Feb.17,24	Zimbalist, Efrem, (Violinist)	" "
Feb.24	Rappaport, Albert, (Tenor)	Scottish Rite
Mar. 5	Lerner, Tina, (Pianist)	" "
Mar.10,17	Hempel, Frieda, (Soprano)	Columbia Theatre
Apr. 6	Galli-Curci, Amelita, (Soprano)	Civic Auditorium
Apr.21	Elman, Mischa, (Violinist)	Columbia Theatre
Oct. 6	Muratore, Lucien, (Tenor)	Civic Auditorium
Oct.13,19	Fitzui, Anna, (Soprano)	Savoy Theatre
Oct.13,19	de Segurola, Andrea,(Basso)	" "
Nov. 6	Messager, Andre,(Conductor)	Civic Auditorium
Nov.10,17	McCormack, John, (Tenor)	" "
Nov.12	Saslavsky, Alexander, (Violinist)	St.Francis Hotel
Dec. 4	Cortot, Alfred, (Pianist)	Civic Auditorium
Dec.29	Godowsky, Leopold, (Pianist)	Savoy Theatre
1919		
Jan.11	Gates, Lucy, (Soprano)	Savoy Theatre
Jan.11	Barrere, George, (Flutist)	" "
Jan.26	Ruegger, Elsa, (Cellist)	Orpheum Theatre
Jan.26	Lewis, Mary, (Soprano)	" "
Feb.16	Mario, Queena, (Soprano)	Curran Theatre
Feb.23	Rosen, Max, (Violinist)	Columbia Theatre
Mar. 1	Lemare, Edwin Henry, (Organist)	Curran Theatre
Mar.23	Alda, Frances,(Soprano)	Columbia Theatre
May 11	McCormack, John, (Tenor)	Civic Auditorium
May 19	Thomas, John Charles, (Baritone)	Curran Theatre
Oct. 5	Farrar, Geraldine,(Soprano)	" "
Oct. 5	Hackett, Arthur, (Tenor)	" "
Oct. 5	Renard, Rosita, (Pianist)	" "
Nov.10	Cook, Will Marion, (Conductor)	Civic Auditorium

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1919		
Nov.30	Ball, Ernest R., (Pianist)	Orpheum Theatre
Dec. 7	Wadler, Mayo, (Violinist)	Civic Auditorium
Dec.19	Spaulding, Albert, (Violinist)	Curran Theatre
1920		
Jan.18	Lazzari, Carolina, (Contralto)	Columbia Theatre
Mar.21	Thibaud, Jacques, (Violinist)	Curran Theatre
Mar.21	Cortot, Alfred Denis, (Pianist)	" "
Mar.27	Tetrazzini, Luisa, (Soprano)	Civic Auditorium
Apr.7,11	Alda, Frances, (Soprano)	Civic Auditorium
Apr.7,11	Martin, Riccardo, (Tenor)	" "
May 2	Galli-Curci, Amelita, (Soprano)	" "
May 23	Elman, Mischa, (Violinist)	" "
May 23	Ysaye, Eugene, (Violinist)	" "
June 6	McCormack, John, (Tenor)	" "
Oct. 4	Scotti, Antonio, (Baritono)	" "
Dec. 5	Vidas, Raoul, (Violinist)	Scottish Rite
Dec. 5	Hackett, Charles, (Tenor)	" "
1921		
Jan. 1	Persinger, Louis, (Violinist)	Curran Theatre
Jan. 9	Lemare, Edwin H., (Organist)	Civic Auditorium
Jan. 9	Ruegger, Elsa, (Cellist)	Orpheum Theatre
Jan.18	Graveure, Louis, (Baritone)	Scottish Rite
Jan.23	Claussen, Julia, (Contralto)	Columbia Theatre
Jan.23	Rosen, Max, (Violinist)	" "
Jan.23	Godowsky, Leopold, (Pianist)	" "
Jan.24	Fitziu, Anna, (Soprano)	Curran Theatre
Jan.24,30	Gentle, Alice, (Soprano)	" "
Jan.24	Mario, Queena, (Soprano)	" "
Jan.24	Ballester, Vicente, (Baritone)	" "
Jan.23 & Jan. 31	De Gogorza, Emilio, (Baritone)	Columbia Theatre Scottish Rite
Feb. 3	Mario, Queena, (Soprano)	Curran Theatre
Feb.20	Case, Anna, (Soprano)	Columbia Theatre
Feb.27	Hofmann, Josef, (Pianist)	" "
Mar.27	Tetrazzini, Luisa, (Soprano)	Civic Auditorium
Apr. 3	Alda, Frances, (Soprano)	Scottish Rite
Apr. 5	de Kerekjarto, Duci, (Violinist)	" "

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd

SAN FRANCISCO APPEARANCE	NAME	PLACE
1921		
Apr.11	Raisa, Rosa, (Soprano)	Civic Auditorium
Apr.11	Polacco, Giorgio, (Conductor)	" "
Apr.12	Bonci, Allesandro (Tenor)	" "
Apr.12	Garden, Mary, (Soprano)	" "
Apr.12	Baklanoff, Georges, (Baritone)	" "
Apr.13	Hempel, Frieda, (Soprano)	" "
Apr.16	Muratore, Lucien, (Tenor)	" "
July 19	Lemare, Edwin, (Organist)	" "
Aug.12	Stewart, Humphrey, (Organist)	Tivoli Theatre
Sept.15	Scotti, Antonio, (Baritone)	Civic Auditorium
Sept.15	Farrar, Geraldine, (Soprano)	" "
Sept.15	Ottein, Angela, (Soprano)	" "
Sept.15	Hackett, Charles, (Tenor)	" "
Sept.19	Chamlee, Mario, (Tenor)	" "
Sept.19	Gentle, Alice, (Soprano)	" "
Dec.11	Destin, Emmy, (Soprano)	Century Theatre
Dec.25	Sousa, John Philip (Bandmaster)	Civic Auditorium
1922		
Mar.20	Mero, Yolanda (Pianist)	St. Francis Hotel
Mar.21,26	Godowsky, Leopold, (Pianist)	Scottish Rite
Apr.16	Kreisler, Fritz, (Violinist)	Civic Auditorium
Apr.17-31	Olcott, Chauncey, (Tenor)	Columbia Theatre
July 1	de Kerekjarto, Duci (Violinist)	Orpheum "
July 8	Steel, John, (Tenor)	" "
Aug.15	de Kerekjarto, Duci, (Violinist)	" "
Aug.26	Carus, Emma, (Singer)	" "
Oct.8	Farrar, Geraldine, (Soprano)	Curran "
Nov.24	Gadski, Johanna, (Soprano)	Civic Auditorium
Nov.26	Thomas, John Charles, (Baritone)	Scottish Rite
Nov.28	Dupre, Marcel, (Organist)	Civic Auditorium
Dec.2	Santrey, Henry, (Baritone)	Orpheum Theatre
Dec.9	Gadski, Johanna, (Soprano)	Civic Auditorium
Dec.9	Count Perronne, (Baritone)	Orpheum Theatre
1923		
Jan.4	Middleton, Arthur,(Baritone)	Civic Auditorium

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO

APPEARANCE	NAME	PLACE
1923		
Feb. 1	Moiseivitch, Benno, (Pianist)	Civic Auditorium
Feb. 4	Rachmaninoff, Sergei, (Pianist)	Columbia Theatre
Mar. 3	Zimbalist, Efrem, (Violinist)	Civic Auditorium
Mar.18	Ruffo, Tito, (Baritone)	" "
Mar.18	D'Arle, Yvonne, (Soprano)	" "
Mar.22	Saslavsky, Alexander, (Violinist)	Scottish Rite
Apr.11	Bonnet, Joseph, (Organist)	Civic Auditorium
Apr.29	Gauthier, Eva, (Soprano)	Columbia Theatre
Apr.29	Schmitz, E. Robert, (Pianist)	" "
Oct.16	Mario, Queena, (Soprano)	St. Francis Hotel
Oct.29	Tertis, Lionel, (Violinist)	Scottish Rite
Oct.29	Alda, Frances, (Soprano)	" "
Oct.31	Dux, Claire, (Soprano)	Civic Auditorium
Dec. 6	Dupre, Marcel, (Organist)	" "
Dec.10	Gerhardt, Elena, (Singer)	St. Francis Hotel
Dec.11	Spalding, Albert, (Violinist)	Civic Auditorium
Dec.15	Sundelius, Marie, (Soprano)	Plaza Theatre
1924		
Jan.18	Heifetz, Jascha, (Violinist)	Civic Auditorium
Jan.21	Onofrei, Demetrio, (Tenor)	Curran Theatre
Jan.21	Gentle, Alice, (Soprano)	" "
Jan.22	Schwarz, Joseph, (Baritone)	Civic Auditorium
Feb.10	De Gogorza, Emilio, (Baritone)	Columbia Theatre
Mar. 2	McCormack, John, (Tenor)	Civic Auditorium
Mar. 2	Schneider, Edward Faber, (Pianist)	" "
Mar.11	Gerardy, Jean, (Cellist)	" "
Mar.25	Dux, Claire, (Soprano)	" "
Mar.25	Alcock, Merle, (Contralto)	" "
Mar.25	Chamlee, Mario, (Tenor)	" "
Mar.25	Whitehill, Clarence, (Baritone)	" "
Mar.20	Werrenrath, Reinald, (Baritone)	Scottish Rite
June 20	Stodowski, Sigismund, (Pianist)	Sorosis Hall
July 7	Samoiloff, Lazar, (Baritone)	Fairmont Hotel
July 21	Piastro, Mishel, (Violinist)	Civic Auditorium

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO

APPEARANCE	NAME	PLACE
1924		
Sept.22	Muzio, Claudia, (Soprano)	Civic Auditorium
Sept.22	Gigli, Beniamino, (Tenor)	" "
Sept.22	De Luca, Giuseppe, (Baritone)	" "
Sept.22	Mojica, Jose, (Tenor)	" "
Sept.22	Merola, Gaetano,(Director)	" "
Sept.30	Schipa, Tito, (Tenor)	" "
Oct. 28	Persinger, Louis, (Violinist)	Scottish Rite
Oct. 28	Bourskaya, Ina,(Contralto)	Fairmont Hotel
Nov. 4	Dux, Claire, (Soprano)	" "
Nov. 9	Eddy, Clarence, (Organist)	Civic Auditorium
Nov.11	Grainger, Percy,(Pianist)	" "
Nov.25	Salmond, Felix, (Cellist	Scottish Rite
Dec. 1	Coorboin, Chas. M. (Organist)	Civic Auditorium
Dec. 2	Mukle, May, (Cellist)	" "
Dec.19	Hansen, Cecilia,(Violinist)	" "
1925		
Jan. 8	Schmitz, E. Robert,(Pianist)	Civic Auditorium
Jan.15	Elman, Mischa, (Violinist)	" "
Jan.18	Heifetz, Jascha, (Violinist)	" "
Feb. 1	Rubenstein, Erna,(Violinist)	Casino Theatre
Feb.15	Rachmaninoff, Sergei, (Pianist)	Columbia Theatre
Feb.17	Easton, Florence,(Soprano)	Civic Auditorium
Mar. 1	Hayes, Roland, (Tenor)	Columbia Theatre
Mar.15	Kreisler, Fritz,(Violinist)	Civic Auditorium
Mar.22	Enesco, Georges,(Violinist)	" "
Apr.19	Schipa, Tito, (Tenor)	Columbia Theatre
Sept.2	Lyon, Leviticus N. E.,(Tenor)	Scottish Rite
Oct.11	Rethberg, Elizabeth,(Soprano)	Civic Auditorium
Nov. 5	Kurenko, Maria,(Soprano)	" "
Nov. 5	Ballester, Vicente,(Baritone)	" "
Nov.16	Lashanka, Hulda, (Soprano)	" "
Nov.17	Zimbalist, Efrem, (Violinist)	" "
Dec.10	Seidel, Toscha, (Violinist)	" "
Dec.15	Althouse, Paul, (Tenor)	" "
Dec.18-20	Hanson, Howard,(Composer)	Curran Theatre
1926		
Jan.20	Maison, Rene, (Tenor)	Columbia Theatre
Jan.29	Levitzki, Mischa,(Pianist)	Scottish Rite
Feb.15	Matzenauer, Margarete, (Contralto)	Civic Auditorium

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1926		
Mar. 2	Bauer, Harold, (Pianist)	Civic Auditorium
Mar. 8	Schnitzer, Germaine, (Pianist)	Fairmont Hotel
Mar.11	Menuhin, Yehudi,(Violinist)	Scottish Rite
Mar.18	McCormack, John, (Tenor)	Civic Auditorium
Mar.21	Paderewski, Ignace,(Pianist)	" "
Mar.25	Hayes, Roland, (Tenor)	" "
Mar.30	Friedman, Ignaz, (Pianist)	Chamber Music So.
Apr. 5	Crooks, Richard, (Tenor)	Fairmont Hotel
Apr.13	Samuel, Harold, (Pianist)	Chamber Music So.
Apr.18	Dux, Claire, (Soprano)	Civic Auditorium
Apr.23	Johnson, Edward, (Tenor)	" "
May 20	Barstow, Vera, (Violinist)	Scottish Rite
May 27	Graveure, Louis, (Tenor)	Civic Auditorium
May 29	Mirovitch, Emma, (Contralto)	Native Sons' Hall
Sept. 8	McCormack, John (Tenor)	Civic Auditorium
Sept.23	Journet, Marcel, (Basso)	" "
Sept.27	Marshall, Charles, (Tenor)	" "
Oct. 2	Schipa, Tito, (Tenor)	" "
Oct. 2	Macbeth, Florence, (Soprano)	" "
Oct. 2	Bonelli, Richard, (Baritone)	" "
Oct. 6	Muzio, Claudia, (Soprano)	" "
Oct. 6	Meisle, Kathryn, (Contralto)	" "
Oct.17	Melius, Luella, (Soprano)	Scottish Rite
Oct.24	Schmitz, E. Robert, (Pianist)	" "
Oct.25	Grandjany, Marcel,(Harpist)	St. Francis Hotel
Oct.25	Deering, Henry, (Pianist)	" " "
Oct.26	Graveure, Louis, (Tenor)	Civic Auditorium
Nov. 2	Persinger, Louis, (Violinist)	Scottish Rite
Nov. 5	Homer, Louise, (Contralto)	Civic Auditorium
Nov.13	Galli-Curci, Amelita, (Soprano)	Civic Auditorium
Nov.14	Lewis, Mary, (Soprano)	" "
Nov.21	Elman, Mischa, (Violinist)	" "
Nov.30	Pollak, Robert,(Violinist)	St. Francis Hotel
Dec. 6	Claussen, Julia, (Soprano)	Civic Auditorium
Dec.12	Bori, Lucretia, (Soprano)	" "
Dec.12	Spalding, Albert,(Violinist)	" "
1927		
Jan.18	Chaliapin, Fedor, (Baritone)	Civic Auditorium
Jan.19	Lucchesi, Josephine, (Soprano)	Fairmont Hotel
Jan.16	Werrenrath, Reinald, (Baritone)	Civic Auditorium
Jan.21-23	Dohanyi, Ernst von, (Pianist-Composer)	Curran Theatre

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1927		
Feb.17	Meisle, Kathryn, (Contralto)	Civic Auditorium
Feb.18	Hansen, Cecil, (Violinist)	" "
Mar. 6	Rachmaninoff, Sergei, (Pianist)	" "
Apr.13	Hackett, Charles, (Tenor)	" "
Apr.15	Zuzuki, Nobu, (Contralto)	Scottish Rite
Aug.27	Gabrilowitsch, Ossip, (Pianist)	" "
Sept.6	Tally, Marian, (Soprano)	Civic Auditorium
Sept.15,26	Scotti, Antonio, (Tenor)	" "
Sept.26	Tibbett, Lawrence, (Baritone)	" "
Oct. 29	Heifetz, Jascha, (Violinist)	" "
Oct. 29	Cowell, Henry, (Pianist)	Women's Club
Dec. 17	Schmitz, Robert E.,(Pianist)	
1928		
Jan.13	Schneevoight, George, (Conductor)	Civic Auditorium
Jan.13	Enesco, Georges,(Violinist)	" "
Jan.16	Gauthier, Eva, (Contralto)	Fairmont Hotel
Jan.20	Bartok, Bela, (Pianist)	" "
Jan.22	Menuhin, Yehudi,(Violinist)	Civic Auditorium
Jan.26	Gadski, Johanna, (Soprano)	Scottish Rite
Jan.29*	Gieseking,Walter,(Pianist)	" "
Feb. 6	Gigli, Beniamino,(Tenor)	Civic Auditorium
Feb.19	Spalding,Albert, (Pianist)	" "
Mar. 4	Bauer, Harold, (Pianist)	" "
Mar.18	McCormack, John, (Tenor)	" "
Mar.24	Gentle, Alice, (Soprano)	Capitol Theatre
Mar.25	Warner, H. Waldo,(Violist)	Scottish Rite
Apr.13	Austral, Florence, (Soprano)	Civic Auditorium
Apr.13	Meisle, Kathryn,(Contralto)	" "
Apr.13	Althouse, Paul, (Tenor)	" "
Apr.23	Werrenrath, Reinald, (Baritone)	Scottish Rite
Apr.28	Martinelli, Giovanni,(Tenor)	Embassy Theatre
May 7	Deering, Henri, (Pianist)	Cal.Sch.Fine Arts
Aug. 1	Gabrilowitsch, Ossip, (Pianist)	Civic Auditorium
Aug.21	Piastro, Mishel,(Violinist)	Dreamland Audit.
Aug.21	Penha, Michel, (Cellist)	" "
Sept.10	Persinger, Louis,(Violinist)	Fairmont Hotel
Sept.15	Rethberg, Elizabeth,(Soprano)	Dreamland Audit.
Sept.15	Telva, Marion,(Contralto)	" "

*Feb.3-5 Ravel, Maurice,(Conductor-Composer) Curran Theatre

A. CHRONOLOGICAL INDEX (1906-1939)Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1928		
Sept.15	Johnson, Edward, (Tenor)	Dreamland Audit.
Sept.17	Tibbett, Lawrence, (Baritone)	" "
Sept.17	Tokatyan, Armand,(Tenor)	" "
Sept.22	Jeritza, Maria, (Soprano)	" "
Oct. 5	Bonelli, Richard,(Baritone)	Scottish Rite
Oct.25	Menuhin, Hephzibah, (Piano Prodigy)	" "
Nov. 4	Kreisler, Fritz,(Violinist)	Civic Auditorium
Nov. 4	Sousa, John Philip, (Bandmaster)	Dreamland Audit.
Nov. 5	McCormic, Mary, (Soprano)	Fairmont Hotel
Nov.10	Penha, Michel, (Cellist)	Dreamland Audit.
Nov.16	Seidel, Toscha,(Violinist)	Curran Theatre
Nov.23	Borgoli, Dino, (Tenor)	Scottish Rite
Dec. 1	Piastro, Mishel,(Violinist)	Dreamland Audit.
Dec. 4	Hempel, Frieda, (Soprano)	Civic Auditorium
1929		
Jan. 5	Tansman, Alexander,(Pianist)	Curran Theatre
Jan.7,11,12	Respighi, Ottorino,(Pianist)	" "
Jan.14	Case, Anna,(Soprano)	Fairmont Hotel
Feb. 7	Werrenrath, Reinald, (Baritone)	Civic Auditorium
Feb. 9	Matzenauer, Margarete (Contralto)	Dreamland Audit.
Feb.10	Farrar, Geraldine,(Soprano)	Curran Theatre
Feb.12	Honnegger, Arthur, (Conductor)	Fairmont Hotel
Feb.16	Luboshutz, Lea,(Violinist)	Dreamland Audit.
Feb.19	Schipa, Tito, (Tenor)	" "
Feb.22,23	Brailowsky, Alexander, (Pianist)	Curran Theatre
Feb.28	Elman, Mischa,(Violinist)	Civic Auditorium
Mar. 2	Piastro, Mishel, (Violinist)	Dreamland Audit.
Mar. 3	Rachmaninoff, Sergei, (Pianist)	Civic Auditorium
Mar.7,8	Ganz, Rudolph,(Conductor)	Curran Theatre
Mar.15	Ponselle, Rosa,(Soprano)	Dreamland, Audit.
Mar.16	Hayes, Roland, (Tenor)	" "
Mar.19	Macbeth, Florence,(Soprano)	St.Francis Hotel
Mar.22	Austral, Florence,(Soprano)	Curran Theatre
Apr. 2	Orloff, Nikolai,(Pianist)	Scottish Rite
Apr. 5	Penha, Michel, (Cellist)	Dreamland Audit.
Apr. 8	Spalding, Albert, (Violinist)	Scottish Rite

A. CHRONOLOGICAL INDEX (1906-1939) Cont'd.

SAN FRANCISCO

APPEARANCE	NAME	PLACE
1929		
July 16	Goosens, Eugene, (Conductor)	Civic Auditorium
July 23	Bloch, Ernest, (Conductor)	Civic Auditorium
July 30	Walter, Bruno, (Conductor)	" "
Sept.14	Gordon, Marcus, (Pianist)	Scottish Rite
Oct. 14	Rethberg, Elizabeth, (Soprano)	Dreamland Audit.
Oct. 23	Thibaud, Jacques, (Violinist)	Scottish Rite
Nov. 1	Slenczynski, Ruth (Pianist)	Mark Hopkins Hotel
Nov. 3	Dupre, Marcel, (Organist)	Curran Theatre
Nov. 3	Cortot, Alfred, (Pianist)	" "
Nov. 7	Thomas, John Charles, (Baritone)	Dreamland Audit.
Nov.10	Cowell, Henry, (Pianist)	Schaeffer Studio
Nov.17	McCormack, John (Tenor)	Dreamland Audit.
Nov.19	Parlow, Kathleen, (Violinist)	Scottish Rite
Nov.21	Bacon, Ernst, (Pianist)	Community Playhse.
Nov.23	Ney, Elly, (Pianist)	Scottish Rite
Nov.24	Gall-Curci, Amelita, (Soprano)	Dreamland Audit.
Dec. 3	Kochanski, Paul, (Violinist)	Dreamland Audit.
Dec. 3	Friedman, Ignaz, (Pianist)	" "
Dec.10	Horowitz, Vladimir, (Pianist)	Scottish Rite
Dec.12	Piatiagorsky, Gregor, (Cellist)	" "
Dec.14	Koshetz, Nina, (Soprano)	Community Playhse.
1930		
Jan. 7	Zimbalist, Efrem, (Violinist)	Scottish Rite
Jan.12	Milstein, Nathan, (Violinist)	Curran Theatre
Jan.14	Giannini, Dusolina, (Soprano)	Civic Auditorium
Jan.30	Gigli, Benjamino, (Tenor)	Dreamland Audit.
Feb. 2	Barth, Hans, (Pianist)	Scottish Rite
Feb.13	Tibbett, Lawrence, (Baritone)	Dreamland Audit.
Feb.18	Prokofioff, Serge, (Composer)	Civic Auditorium
Feb.17	Hofmann, Josef, (Pianist)	" "
Mar. 6	Bacon, Ernst, (Pianist)	Community Playhse.
July 1	Molinari, Bernardino, (Conductor)	Civic Auditorium
July 14	Downes, Olin, (Music Critic)	Fairmont Hotel

A: CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1930		
July 29	Rodzinski, Artur, (Conductor)	Civic Auditorium
Aug. 5	Van Hoogstraten, Willem, (Conductor)	" "
Aug.21	Matzenauer, Margarete, (Contralto)	California Hall
Aug.22	Arbos, E. Fernandez, (Conductor)	Civic Auditorium
Aug.22,23	Schiller, Frederick, (Conductor)	" "
Aug.26	Brico, Antonia,(Conductor)	" "
Sept.6	Cameron, Basil,(Conductor))	" "
Oct. 2	Muzio, Claudia, (Soprano)	Dreamland Audit.
Oct.17	Rosenbloom, Sidney, (Pianist)	Community Playhse.
Oct.19	Branson, Capt. Taylor, (Bandmaster)	Civic Auditorium
Oct.26	Deering, Henri, (Pianist)	Curran Theatre
Nov.12	Gieseking, Walter, (Pianist)	Dreamland Audit.
Nov.19	Maier, Guy, (Pianist)	" "
Nov.19	Pattison, Lee, (Pianist)	" "
Nov.29	Heifetz, Jascha,(Violinist)	Civic Auditorium
Dec. 1	Rethberg, Elizabeth, (Soprano)	Dreamland Audit.
Dec. 8	Pietro, Yon, (Organist)	Civic Auditorium
Dec.15	Johnson, Edward, (Tenor)	Dreamland Audit.
Dec.28	Brico, Antonia, (Conductor)	Civic Auditorium
1931		
Jan. 9	Dobrowen, Issay,(Conductor)	Curran Theatre
Jan.12	Althouse, Paul, (Tenor)	Dreamland Audit.
Jan.24	Gadski, Johanna,(Soprano)	Civic Auditorium
Jan.25	Piastro, Mishel,(Violinist)	Curran Theatre
Feb. 6	Milstein, Nathan, (Violinist)	" "
Feb. 8	Farrar, Geraldine,(Soprano)	Columbia Theatre
Feb.16	Horowitz, Vladimir, (Pianist)	Scottish Rite
Feb.25	Donahue, Lester,(Pianist)	" "
Feb.26	Robeson, Paul, (Baritone)	Dreamland Audit.
Mar. 1	Muzio, Claudia, (Soprano)	Civic Auditorium
Mar. 1	Schipa, Claudia,(Soprano)	" "
Mar. 1	Thomas, John Charles, (Baritone)	" "
Mar. 1	Rachmaninoff, Sergei, (Pianist)	Dreamland Audit.

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1931		
Mar. 3	Leider, Frieda, (Soprano)	Civic Auditorium
Mar. 3	Kipnis, Alexander, (Basso)	" "
Mar. 3	Olszewska, Maria, (Contralto)	" "
Mar. 4	Marshall, Charles, (Tenor)	" "
Mar. 5	Salvi, Margherita, (Soprano)	" "
Mar. 6	Iturbi, Jose, (Pianist)	Curran Theatre
Mar. 8	Paderewski, Ignace, (Pianist)	Dreamland Audit.
Mar.12	Bauer, Harold, (Pianist)	" "
Mar.15	Piatigorsky, Gregor, (Cellist)	Curran Theatre
Mar.23	Spalding, Albert, (Violinist)	Dreamland Audit.
Mar.23	Werrenrath, Reinald, (Baritone)	" "
Apr. 5	McCormack, John, (Tenor)	" "
Apr.13	Dux, Claire, (Soprano)	" "
Apr.19	Menuhin, Yehudi, (Violinist)	" "
June 23	Damrosch, Walter, (Conductor)	Civic Auditorium
July 7	Hardy, Sir Hamilton, (Conductor)	" "
July 17	Rodzinski, Artur, (Conductor)	" "
July 26	Monteux, Pierre, (Conductor)	" "
Aug. 4	Smallens, Alexander, (Conductor)	" "
Aug.23	Schorr, Friedrich, (Baritone)	" "
Aug.23	Fay, Maude (Soprano)	" "
Sept. 2	Hertz, Alfred, (Conductor)	Dreamland Audit.
Sept.10	Gall, Yvonne, (Soprano)	Civic Auditorium
Sept.10	Chamlee, Mario, (Tenor)	" "
Sept.12	Rethberg, Elizabeth, (Soprano)	" "
Sept.12	Martinelli, Giovanni, (Tenor)	" "
Sept.12	Pinza, Ezio, (Basso)	" "
Oct. 16	Szigeti, Josef, (Violinist)	Tivoli Opera Hse.
Oct. 19	Tibbett, Lawrence, (Baritone)	" " "
Oct. 27	Gentle, Alice, (Soprano)	Civic Auditorium
Oct. 29	Hayes, Roland, (Tenor)	Tivoli Opera Hse.
Oct. 31	Moore, Grace, (Soprano)	" " "
Nov. 23	Crooks, Richard, (Tenor)	" " "
Dec. 7	Zimbalist, Efrem, (Violinist)	" " "
Dec.12	Grainger, Percy, (Pianist)	" " "
Dec.29	Garden, Mary, (Soprano)	Civic Auditorium

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO

APPEARANCE	NAME	PLACE
1932		
Jan.10	Cameron, Basil, (Conductor)	Tivoli Opera Hse.
Jan.10	Johansen, Gunnar, (Pianist)	" " "
Jan.12,14	McCormack, John, (Tenor)	Dreamland Audit.
Jan.18	Tilly, Margaret, (Pianist)	Scottish Rite
Jan.20	Meisle, Kathryn, (Contralto)	Tivoli Opera Hse.
Jan.29	Werrenrath, Reinald,(Baritone)	" " "
Feb. 1	Iturbi, Jose, (Pianist)	" " "
Feb.13	Schipa, Tito, (Tenor)	" " "
Feb.23	La Argentina,(Spanish Dancer)	" " "
Feb.26	Terrasi, Albert, (Baritone)	Scottish Rite
Mar.13	Cadman, Charles Wakefield, (Composer-Pianist)	Columbia Theatre
Mar.14	Toch, Ernst, (Pianist)	Community Playhse.
Mar.16	Chemet, Renee, (Violinist)	Civic Auditorium
Mar.21	Hess, Myra, (Pianist)	Scottish Rite
Mar.22	Thibaud, Jacques,(Violinist)	Tivoli Opera Hse.
Apr. 1	Thomas, John Charles, (Baritone)	Scottish Rite
Apr.10	Paderewski, Ignace,(Pianist)	Dreamland Audit.
Apr.17	Menuhin, Yehudi, (Pianist)	Tivoli Opera Hse.
Apr.22	Gentle, Alice, (Soprano)	" " "
Apr.22	Deering Henri, (Pianist)	" " "
Aug. 4	Hardy, Sir Hamilton, (Conductor)	Civic Auditorium
Aug. 4,25	Ricci, Ruggiero,(Violinist)	" "
Aug.30	Noel-Brown, James, (Blind Negro boy tenor)	Travers Theatre
Sept.1	Ricci, Ruggiero, (Violinist)	Civic Auditorium
Sept.18	Rappaport, Albert, (Tenor)	Tivoli Opera Hse.
Oct. 2	Mojica, Jose, (Tenor)	Curran Theatre
Oct. 3	Spencer, Kenneth, (Basso)	Community Playhse.
Oct. 5	Marracci, Livia, (Soprano)	Scottish Rite
Nov.10	Martinelli, Giovanni, (Tenor)	Opera House
Nov.11	Dobrowen, Issay,(Conductor)	" "
Nov.11	Zimbalist, Efrem,(Violinist)	" "
Nov.14	Marcus, Adele, (Pianist)	Veterans Audit.
Nov.15	Gentle, Alice, (Soprano)	Opera House
Nov.16	Magoral, Luis, (Guitarist)	" "
Nov.16	Guro, A., (Pianist)	" "
Nov.19	Dobrowen, Issay,(Conductor)	" "
Nov.19	Zimbalist, Efrem,(Violinist)	" "

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1932		
Nov.24	Lehmann, Lotte, (Soprano)	Opera House
Nov.25	Gentle, Alice, (Soprano)	" "
Nov.25	Lauder, Sir Harry, (Singer-Comedian)	" "
Dec.17	Christie, Winifred, (Pianist)	" "
Dec.19	Lehman, Lotte, (Soprano)	" "
1933		
Jan. 5	Gegna, Misha, (Violoncellist)	" "
Jan.6,7,14	Marracci, Livia, (Soprano)	" "
Jan.6,7,14	Molinari, Bernardino, (Conductor)	" "
Jan.11	The Wiener Saengerknaben, (Vienna Boys' Choir)	" "
Jan.13	Oeconomacos, Nicholas, (Clarinetist)	Veterans Audit.
Jan.13,17	Schumann, Elizabeth, (Soprano)	Opera House
Jan.16	Wigman, Mary, (Dancer)	" "
Jan.19	Lehmann, Lotte, (Soprano)	" "
Jan.23	Iturbi, Jose, (Pianist)	" "
Jan.24	Petri, Egon, (Pianist)	" "
Jan.26,29	Kreisler, Fritz, (Violinist)	" "
Jan.28	Wiedemann, Gertrude, (Soprano)	" "
Jan.28	Anderson, Ruth, (Contralto)	" "
Jan.28	Mosher, Austin, (Basso)	" "
Feb. 5	Maier, Guy, (Pianist)	Community Playhse.
Feb. 9	Rachmaninoff, Sergei, (Pianist)	Opera House
Feb.23	Hofmann, Josef, (Pianist)	" "
Mar. 6	Blinder, Naoum, (Violinist)	Veterans Audit.
Mar.21	Szigeti, Joseph, (Violinist)	Opera House
Mar.22	Austral, Florence, (Soprano)	" "
Mar.31	Bacon, Ernst, (Conductor)	" "
May 5	Menuhin, Yehudi, (Violinist)	" "
May 26	Hofmann, Josef, (Pianist)	Fairmont Hotel
July 25	Reiner, Fritz, (Conductor)	Civic Auditorium
Aug.22	Gabrilowitsch, Ossip, (Pianist)	" "
Oct.18	Elman, Mischa, (Violinist)	Opera House
Oct.26	Pons, Lily, (Soprano)	" "
Dec. 8	Iturbi, Jose, (Pianist)	" "
Dec. 8	Dobrowen, Issay, (Conductor)	" "

A. CHRONOLOGICAL INDEX (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1933		
Dec.16	Moore, Grace, (Soprano)	Opera House
Dec.22	Eddy, Nelson, (Baritone)	" "
Dec.29	Hayes, Roland, (Tenor)	" "
1934		
Jan.7,18	Slenczynski, Ruth,(Pianist)	" "
Jan.12,18, 26,27	Molinari, Bernardino, (Conductor)	" "
Jan.23	Thomas, John Charles, (Baritone)	" "
Jan.26	Blinder, Naoum,(Violinist)	" "
Feb. 3	Lhevinne, Joseph,(Pianist)	" "
Feb. 5	Gieseking, Walter, (Pianist)	" "
Feb.9,10	Molinari, Bernardino, (Conductor)	" "
Feb.27	Horowitz, Vladimir, (Pianist)	" "
Mar. 9	Schipa, Tito, (Tenor)	" "
Apr. 3	Galli-Curci, Amelita, (Soprano)	" "
Apr. 5	Hess, Myra, (Pianist)	Veterans Audit.
Apr. 8	Menuhin, Yehudi,(Violinist)	Civic Auditorium
Oct.19-21	Kreisler, Fritz,(Violinist)	Opera House
Oct.23	Onegin, Sigrid, (Contralto)	" "
Oct.28	Ramin, Gunther,(Organist)	Civic Auditorium
Nov.27	Rachmaninoff, Sergei, (Pianist)	" "
Dec.12	Garden, Mary, (Soprano)	Opera House
Dec.15	Takakuwa, Yasuko,(Pianist)	Gyosei Hall
Dec.21	Thomas, John Charles, (Baritone)	Opera House
1935		
Jan.12	Iturbi, Jose, (Pianist)	" "
Jan.21	Thomas, John Charles, (Baritone)	" "
Feb. 4	Hofmann, Josef, (Pianist)	" "
Feb. 8	Meisle, Kathryn,(Contralto)	" "
Feb.13	Stravinsky, Igor, (Pianist)	" "
Feb.17	McCormack, John, (Tenor)	" "
Feb.18	Bauer, Harold, (Pianist)	Veterans Audit.
Mar. 4	Levitski, Mischa,(Pianist)	" "
Mar. 7	Schoenberg, Arnold, (Conductor)	" "

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1935		
Mar. 8	Dobrowen, Issay, (Pianist)	Veterans Audit.
Mar. 8	Britt, Horace, (Cellist)	" "
Mar.11	Slenczynski, Ruth, (Pianist)	Opera House
Mar.18	Menuhin, Yehudi,(Violinist)	" "
Mar.21	Hayes, Roland, (Tenor)	" "
Mar.25	Giannini, Dusolina,(Soprano)	Veterans Audit.
Mar.31	Chaliapin, Feodor,(Basso)	Opera House
Apr. 8	Piatigorsky, Gregor,(Cellist)	Veterans Audit.
Apr.11	Zimbalist, Efrem,(Violinist)	" "
Apr.26	Tibbett, Lawrence, (Baritone)	Opera House
May 28	Matzenauer, Margarete (Contralto)	Civic Auditorium
June 15	Kroll, William,(Violinist)	Opera House
June 15	Britt, Horace, (Cellist)	" "
Nov. 4	Flagstad, Kirsten,(Soprano)	" "
Nov. 4	Rethberg, Elizabeth, (Soprano)	" "
Nov. 4	Meisle, Kathryn,(Contralto)	" "
Nov. 4	Manski, Dorothee, (Soprano)	" "
Nov. 4	Bodansky, Arthur,(Conductor)	" "
Nov.11	Martinelli, Giovanni,(Tenor)	" "
Nov.13	Melchior, Lauritz, (Tenor)	" "
Nov.16	Jepson, Helen, (Soprano)	" "
Nov.16	Schipa, Tito, (Tenor)	" "
Nov.19	Morini, Erika, (Violinist)	Veterans Audit.
Nov.25	Bonelli, Richard,(Baritone)	Opera House
Dec. 3	Zaporoshetz, Kapiton, (Basso)	" "
Dec. 5	Cortesi, Silvia, (Violinist)	Veterans Audit.
Dec. 6	Schipa, Tito, (Tenor)	Opera House
1936		
Jan. 9	Garbousova, Raya, (Cellist)	" "
Jan. 9	Cadman, Charles Wakefield, (Composer)	Fairmont Hotel
Jan.21	Stueckgold, Grete,(Soprano)	Civic Auditorium
Jan.24,25,31	Lhevinne, Josef, (Pianist)	Opera House
Jan.30	Kurtz, Efrem, (Conductor)	" "
Feb. 1	Iturbi, Jose, (Pianist)	" "
Feb.14,15	Klemperer, Otto, (Conductor)	" "
Feb.22,28,29	Heifetz, Jascha, (Violinist)	" "
Mar.11	Kubelik, Jan, (Violinist)	" "
Mar.12	Schmitz, E. Robert,(Pianist)	Fairmont Hotel
Mar.16	Brailowsky, Alexander, (Pianist)	Civic Auditorium

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1936		
Mar.16,20, 27,28	Hubermann, Bronislav, (Violinist)	Opera House
Mar.22	Raisa, Rosa, (Soprano)	" "
Mar.24	Feuermann, Emanuel, (Cellist)	Civic Auditorium
Mar.26	Schnabel, Arthur, (Pianist)	Opera House
Apr.3,4,	Lent, Sylvia, (Violinist)	" "
Apr.14	Spaulding, Albert, (Violinist)	Civic Auditorium
Apr.17	Elman, Mischa, (Violinist)	Opera House
Oct.30	Lert, Richard, (Conductor)	" "
Nov.25,29	Kreisler, Fritz, (Violinist)	" "
Dec.10	Hayes, Roland, (Tenor)	" "
Dec.13	Slenczynski, Ruth, (Pianist)	" "
1937		
Jan.5,6	Seidel, Toscha, (Violinist)	" "
Jan. 9	Rosenthal, Moritz, (Pianist)	Veterans Audit.
Jan.13	Eddy, Nelson, (Baritone)	Opera House
Jan.15,16	Gershwin, George, (Pianist)	" "
Jan.22,23	Tansman, Alexander, (Conductor)	" "
Feb. 5,6	Rachmaninoff, Sergei, (Pianist)	" "
Feb.19,20	Crooks, Richard, (Tenor)	
Mar. 5,6	Anderson, Marion, (Soprano)	" "
Mar.12	Segovia, Andres, (Guitarist)	" "
Mar.23	Stravinsky, Igor, (Pianist)	Civic Auditorium
Apr. 9	Schilling, Ernest, (Conductor)	Opera House
Apr.16,17	Thomas, John Charles, (Baritone)	" "
Apr.19	Tibbett, Lawrence, (Baritone)	" "
Apr.20	Lent, Sylvia, (Violinist)	Civic Auditorium
May 2-4	Iturbi, Jose, (Pianist)	" "
May 2-4	Ormandy, Eugene, (Conductor)	" "
Sept. 3	Schoenberg, Arnold, (Conductor)	Veterans Audit.
Sept.17	Search, Fred Preston, (Conductor)	Alcazar Theatre
Oct. 8	Menuhin, Yehudi, (Violinist)	Opera House

A. CHRONOLOGICAL INDEX (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1937		
Nov.28	Galli-Curci, Amelita, (Soprano)	Curran Theatre
Dec. 7	Gieseking, Walter, (Pianist)	Opera House
Dec.14	Schipa, Tito, (Tenor)	Civic Auditorium
Dec. 6	Serkin, Rudolf, (Pianist)	Opera House
Dec.18	Slenczynski, Ruth, (Pianist)	Opera House
1938		
Jan. 6	Matzenauer, Margarete, (Contralto)	Golden Gate Col.
Jan.7,8	Heifetz, Jascha, (Violinist)	Opera House
Jan.21,22	Bampton, Rose, (Soprano)))	" "
Jan.12	Krenek, Ernst, (Composer)	Fairmont Hotel
Feb. 8	Rubinstein, Artur, (Pianist)	Civic Auditorium
Feb. 9	Eddy, Nelson, (Baritone)	Opera House
Feb.11,12	Hofmann, Josef, (Pianist)	" "
Feb.16	Anderson, Marion, (Soprano)	" "
Feb.19	Lehmann, Lotte, (Soprano)	" "
Mar.22	Rosenthal, Moritz, (Pianist)	" "
Mar.24	Thomas, John Charles, (Baritone)	" "
Mar.26	Elman, Mischa, (Violinist)	" "
Mar.26	Ganz, Rudolph, (Conductor)	" "
Apr.15	Schnabel, Arthur, (Pianist)	" "
May 6	Moore, Mary Carr, (Conductor)	Veterans Audit.
May 13	Flagstadt, Kirsten, (Soprano)	Opera House
May 22	Menuhin, Yehudi, (Violinist)	" "
May 28	Korngold, Eric W., (Composer)	Veterans Audit.
July 17	Brico, Antonia, (Conductor)	Sigmund Stern Grove
Nov. 4	Kreisler, Fritz, (Violinist)	Opera House
Nov.18,19	Rachmaninoff, Sergei, (Pianist)	" "
Nov.25	Gigli, Beniamino, (Tenor)	" "
Dec. 1	Goslar, Lotte, (Dancer)	" "
Dec.1	Ponitz, Olive, (Soprano)	" "

A. CHRONOLOGICAL INDEX (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1938		
Dec.11	Argentinita, (Dancer)	Curran Theatre
Dec.13	Murphy, Olinda, (Violinist)	Civic Auditorium
1939		
Jan.6-8	Iturbi, Jose, (Pianist)	Opera House
Jan. 9	Heifetz, Jascha, (Violinist)	" "
Jan.16-31	San Carlo Opera Company	" "
Jan.24	Rubinstein, Artur, (Pianist)	Civic Auditorium
Feb.14	Hofmann, Josef,(Pianist)	Opera House
Feb.16	Meisle, Kathryn,(Contralto)	" "
Feb.17	Stokowski, Leopold, (Conductor)	" "
Feb.21,26	Anderson, Marion, (Soprano)	" "
Feb.24,25	Hindemith, Paul,(Violist)	" "
Mar.2,5	Tauber, Richard, (Tenor)	" "
Mar.10,11	Drailowsky, Alexander, (Pianist)	" "
Mar.17,18	Hayes, Roland, (Tenor)	" "
Mar.24,25	Casadesus, Robert,(Pianist)	" "
Mar.27 & Apr. 1	Milstein, Nathan, (Violinist)	" "
Mar.28	Crooks, Richard, (Tenor)	" "
Apr. 9	Paderewski, Ignace, (Pianist)	Civic Auditorium
Apr.14,15	Schipa, Tito, (Tenor)	Opera House
Apr.16	Schnabel, Arthur,(Pianist)	Curran Theatre
Apr.19	Kiepura, Jan, (Tenor)	Opera House
Apr.25	Martini, Nino,(Tenor)	Civic Auditorium
May 2	Moore, Grace, (Soprano)	" "
May 9	Elman, Mischa, (Violinist)	" "
July 21	La Violette, Wesley, (Composer)	" "
July 28	Giannini, Dusolina,(Soprano)	Treasure Island
Sept.13	Iturbi, Jose,(Pianist)	" "
Sept.20	Coates, Albert,(Conductor)	" "
Sept.23	Stokowski, Leopold, (Conductor)	" "
Oct. 1	Menuhin, Yehudi, (Violinist)	Opera House
Oct.13	Schipa, Tito, (Tenor)	" "
Oct.13	Bonelli, Richard, (Baritone)	" "
Oct.16	Flagstad, Kirsten,(Soprano)	" "

A. CHRONOLOGICAL RECORD (1906-1939) Cont'd.

SAN FRANCISCO APPEARANCE	NAME	PLACE
1939		
Oct.17,20,24 & Nov.3	Melchoir, Lauritz, (Tenor)	Opera House
Oct.17,20	Meisle, Kathryn,(Contralto)	" "
Oct.17,20,24 & Nov.3,15,19	Flagstad, Kirsten, (Soprano)	" "
Oct.16,23,24 27,29 & Nov.3	Kipnis, Alexander, (Basso)	" "
Oct.18,21,23 29,31 & Nov.4	Papi, Gennaro, (Conductor)	" "
Oct.21	Pons, Lily, (Soprano)	Treasure Island
Oct.21	Kostelanetz, Andre, (Conductor)	" "
Oct.23,27,29	Tibbett, Lawrence, (Baritone)	Opera House
Oct.25,29 & Nov.2	Pons, Lily, (Soprano)	" "
Oct.27 & Nov.4	Martinelli, Giovanni,(Tenor)	" "
Nov.2	Martini, Nino, (Tenor)	" "
Dec.12	Horowitz, Vladimir, (Pianist)	" "
Dec.15	Stravinsky, Igor, (Composer-Conductor)	" "
1940		
Jan.12	Stokowski, Leopold, (Conductor)	Civic Auditorium
Jan.14	Tibbett, Lawrence, (Baritone)	Opera House
Jan.19	Rachmaninoff, Sergei (Pianist)	" "
Jan.24	Rubinstein, Artur,(Pianist)	" "
Jan.26,27	Heifetz, Jascha,(Violinist)	" "
Jan.28	Paglughi, Lina, (Soprano)	" "
Feb.9,10	Bjoerling, Jussi, (Tenor)	" "
Feb.19-Mar.3	San Carlo Opera Company, (Peroni, Carlo, Conductor)	" "
Feb.25	Temanka, Henri, (Violinist)	" "

A D D E N D A

ANNOUNCEMENT FOR 1940 SEASON

Mar. 8 & 9	Templeton, Alec, (Pianist)	Opera House
Mar.29 & 30	Chavez, Carlos, (Conductor)	" "
Apr.12 & 13	Gieseking, Walter, (Pianist)	" "

B. VITAL DATA (1906-1939)

ARTIST	SAN FRANCISCO APPEARANCES*
ALCOCK, Merle, (Contralto) (b.1890, Andover, Mo.)	Jan. 24, 1911
ALDA, Frances, (Soprano) (b.1883, Christchurch, N.Z.)	Oct. 26,29, Nov. 1, 1913; Mar. 23,1919; Apr.11,1920; Apr. 3,1921; Oct.29,1923
ALTHOUSE, Paul, (Tenor) (b.1889, Reading, Pa.)	Dec.15, 1925;Apr.13,1928; Jan.12, 1931; Mar.22,1933
ALTSCHULER, Modest, (Conductor) (b.1873, Mogileff, Russia)	Apr. 30, 1912
ANDERSON, Marion, (Soprano) (b.1908, Philadelphia,Pa.)	Mar. 5,6,1937;Feb.16,1938; Feb. 21, 26, 1939
ARRIOLA, Jose R. (Pianist) (b.1896, Betanzos, Spain)	Jan. 24, 1911
AUSTRAL, Florence, (Soprano) (b.1894, Melbourne, Australia)	Apr. 13,1928;Mar.22,1929; Mar. 22, 1933
BACHAUS, Wilhelm, (Pianist) (b. 1884, Leipzig, Germany)	Jan. 4, 9, 10, 17, 1914
BACON, Ernst, (Pianist) (b.1898, Chicago, Ill.)	Nov. 21, 1929; Mar.6,1930; Mar. 31, 1933
BAKLANOFF, Georges, (Baritone) (b.1882, St. Petersburg, Russia)	Apr. 12, 1921
BALL, Ernest R., (Pianist) (b.1878, Cleveland, Ohio)	Nov. 30, 1919
BALLESTER, Vicente, (Baritone) (b. ? d.1937,Valencia,Spain)	Jan.24, 1921; Nov.5, 1925
BAMPTON, Rose, (Contralto) (b.1909, Cleveland, Ohio)	Jan. 21, 22, 1938
BARRERE, George, (Flutist) (b.1876, Bordeaux, France)	Jan. 11, 1919
BARSTOW, Vera, (Violinist) (b.1893, Selina, Ohio)	May 20, 1926

* For places of appearance, See Appendix A.

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
BARTH, Hans, (Pianist) (b.1897, Leipzig, Germany)	Feb. 2, 1930
BARTOK, Bela, (Pianist) (b.1881, Nagy-szent-miklos,Hungary)	Jan. 20, 1928
BAUER, Harold, (Pianist) (b.1873, New Malden, England)	Mar.29,Apr.5,12,1908;Mar. 2,5,1912;Nov.2,6,8, 1913; Dec,28,1917; Mar. 2,1926; Mar.4, 1928; Mar.12,1931; Feb. 18, 1935
BLOCH, Ernest, (Conductor) (b.1880, Geneva, Switzerland)	July 23, 1929
BODANSKY, Arthur, (Conductor) (b.1877, Vienna, Austria)	Nov. 4, 1935
BONCI, Alessandro, (Tenor) (b.1870, Cesana, Italy)	Mar. 5,1911; Apr.14,1912; Apr. 12, 1921
BONELLI, Richard, (Baritone) (b.Port Byron, N. Y.)	Oct. 2, 1926; Oct.5,1928; Nov.25,1935; Oct.13,1939
BONNET, Joseph, (Organist) (b.1884, Bordeaux, France)	Apr. 11, 1923
BORGOLI, Dino, (Tenor) (b.Florence, Italy)	Nov. 23, 1928
BORI, Lucrezia, (Soprano) (b.1888, Valencia, Spain)	Dec. 12, 1926
BORWICK, Leonard, (Pianist) (b.1868, Walthamstow, Eng., d. 1925, Le Mans, France)	Oct. 22, 26, 1911
BOS, Coenraad van (Pianist) (b.1875, Leyden, Holland)	Apr. 27, 1913
BOURSKAYA, Ina, (Contralto) (b.1888, Gittemar, Russia)	Oct. 28, 1924
BRAILOWSKY, Alexander, (Pianist) (b.1896, Kiev, Russia)	Feb. 22,23, 1929; Mar.16, 1936; Mar. 10, 11, 1939
BRAMSEM,Henry, (Cellist) (b.1875, Copenhagen, Denmark)	May 3, 1908

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
BRANSON, Capt.Taylor,(Bandmaster) (b.1881, Washington, D. C.)	Oct. 19, 1930
BRITT, Horace, (Cellist)	Feb. 19, 1916;Mar.8,1935; June 15, 1935
BROCKWAY, Howard, (Composer) (b.1870, Brooklyn, N. Y.)	May 21, 1912
BUSONI, Ferruccio, (Pianist) (b.1866, Empoli,nr.Florence,Italy d.1924, Berlin, Germany)	Mar. 19, 1911
BUTT, Clara, (Contralto) (b.1875, Southwick, England; d.1936, Oxford, England)	Mar.30,1913; Jan.31, Feb. 8, 9, 10, 14, 1914
CADMAN, Charles Wakefield, (Composer - Pianist) (b.1881, Johnstown, Pa.)	Jan. 9, 1936
CALVE, Emma, (Soprano) (b.1866, Decazeville, France)	Jan.25,27,1906;Dec.11,15, 1907; Mar.31, Apr.7,1912; Apr.1,9,1916; Jan.30,1916
CALZIN, Alfred, (Pianist) (b.1885, Vigny, France)	Nov. 29, 1908
CAMERON, Basil, (Conductor) (b.1885, Reading, England)	Sept. 6,1930; Jan.10,1932
CARRENO, Teresa, (Pianist) (b.1853, Caracas, Venezuela; d.1917, New York)	Feb. 14,16,18,1908;Jan.30, Feb. 6,1910;Nov.23,28,1915
CARUSO, Enrico, (Tenor) (b.1873, Naples, Italy; d.1921, Naples)	Apr. 17, 1906
CASADESUS, Robert, (Pianist) (b.1899, Paris, France)	Mar. 24, 25, 1939
CASE, Anna, Soprano) (b.1889, Clinton, N.J.)	Feb.20,1921; Jan.14,1929
CASINI, Gutia, (Cellist)	Oct. 26, 29, Nov. 1, 1913

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
CAVALIERI, Lina, (Soprano) (b.1874, Rome, Italy)	Feb. 25, 1917
CHALIAPIN, Feodor, (Basso) (b.1873, Kazan, Russia; d.1938, Paris, France)	Jan. 18,1927; Mar.31,1935
CHAMLEE, Mario, (Tenor) (b.1892, Los Angeles, Calif.)	Sept.19,1921; Mar.25,1924; Sept. 10, 1931
CHERNIAVSKY TRIO, Leo, (Violinist) (b.1890, Odessa, Russia) Jan. (Pianist) (b.1892, Odessa, Russia) Mishel, (Cellist) (b.1893, Odessa, Russia)	Oct. 22, 26, 1916;Oct.14, 1917
CLAUSSEN, Julia, (Contralto) (b.1879, Stockholm, Sweden)	Nov. 4,1914; Jan.23,1921; Dec. 6, 1926
CLEMENS, Clara, (Contralto) (b.1874, Elmira, N. Y.)	Feb. 8, 1916
COATES, Albert, (Conductor) (b.1882, St. Petersburg, Russia)	Sept. 20, 1939
COOK, Will Marion, (Conductor)	Nov. 10, 1919
COORBOIN, Chas. M., (Organist) (b. 1886, Antwerp, Belgium)	Dec. 1, 1924
CORTOT, Alfred Denis, (Pianist) (b.1877, Lyon, France)	Dec. 4,1918; Mar.21,1920; Nov. 3, 1929
COWELL, Henry, (Pianist) (b.1897, Menlo Park, Calif.)	Oct.29,1927;Nov.10, 1929
CRAFT, Marcella, (Soprano) (b.1880, Indianapolis, Ind.)	Feb. 11, 1917
CROOKS, Richard, (Tenor)	Apr. 5,1926; Nov.23,1931; Feb.19,20, 1937; Mar.28, 1939

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
CULP, Julia, (Soprano) (b.1881, Gronnigen, Holland)	Apr. 27,1913; Apr. 1, 11, 1915; Jan. 14, 18,20, 21, 1917
DAMROSCH, Walter, (Conductor) (b.1862, Silesia, Breslau, Germany)	May 3, 1908; May 8,15,1910; Sept. 5,1915; Apr.13,1916; Apr.19,20,22,1917;June 23, 1931
D'ARLE, Yvonne, (Soprano) (b.1898 Lyon, France)	Mar.18, 1923
DE CISNEROS, Eleanora, (Soprano) (b.1878, New York; d. 1934)	Jan. 22,1915; Sept.3,1916
DEERING, Henri, (Pianist) (b.1894, St. Louis, Mo.)	Oct. 25,1926; May 7,1928; Oct. 26, 1930
DE GOGORZA, Emilio, (Baritone) (b.1874, Brooklyn, N. Y.)	Oct. 13,1906; Nov.8,1908; Dec. 11,18, 1910; Oct.24, 1911; Oct. 12, 1913; Jan. 23, 1916; Jan.20,27,1918; Jan. 23, 31, 1921; Feb.10, 1924
DE GRASSI, Antonio (Pianist) (b.1885, Trieste, Italy)	Jan. 4, 1916
DE KEREKJARTO, Duci, (Violinist) (b.1898, Budapest, Hungary)	Apr. 5, 1921
DE LUCA, Giuseppe, (Baritone) (b.1876, Rome, Italy)	Sept. 22, 1924
DE PACHMANN, Vladimir, (Pianist) (b.1848, Odessa, Russia; d.1933, Rome, Italy)	Jan. 28, 30, Feb. 4,1912
DE SEGUROLA, Andres, (Basso) (b.1875, Barcelona, Spain)	Oct. 13, 19, 1918
DESTIN, Emmy, (Soprano) (b.1878, Prague, Czech.; d. 1930, Budweis, Czech.)	Feb. 13,1916; Dec.11,1921
DOBROWEN, Issay, (Composer-Conductor) (b.1894, Nizhni-Novgorod, Russia)	Jan. 9,1931; Nov.19,1932; Dec. 8, 1933; Mar. 8,1935

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
DONAHUE, Lester, (Pianist) (b.1895, Los Angeles, Calif.)	Feb. 25, 1931
DOWNES, Olin, (Music Critic) (b.1886, Evanston, Illinois)	July 14, 1930
DUPRE, Marcel, (Organist) (b.1886, Rouen, France)	Dec. 6, 1923; Nov.3, 1929; Nov. 28, 1922;
DUX, Claire, (Soprano) (b.1885, Witkowicz,Poland)	Oct.31,1923; Mar.25, Nov. 4, 1924; Apr. 18,1926; Apr. 13, 1931
EAMES, Emma, (Soprano) (b.1865, Shanghai, China)	Oct. 24, 1911
EASTON, Florence, (Soprano) (b.1884, Middlesborough-on-Fees, England)	Feb. 17, 1925
EDDY, Clarence, (Organist) (b.1851, Greenfield, Mass.; d. 1937, Chicago, Illinois)	Nov. 9, 1924
EDDY, Nelson, (Baritone) (b.1901, Providence, R.I.)	Dec. 22, 1933; Jan.13,1937; Feb. 9, 1938
ELMAN, Mischa, (Violinist) (b.1892, Stalnoje, Russia)	Apr.20,22,25,1909;Mar.26, 1911; Feb.9,1913; Apr.26, May 3, 1914; Oct.8,15,1916; Apr.21,1918; May 23,1920; Jan.15,1925; Nov.21,1926; Feb.28,1929; Oct.18,1933; Apr.17,1936; Mar.26,1938; Apr. 24, 1939
ELVYN, Myrtle, (Pianist) (b.1886, Sherman, Texas)	Mar. 6, 10, 12, 1910
ENESCO, Georges, (Violinist) (b.1881, Livene, Rumania)	Mar. 22,1925; Jan.13,1928
FARRAR, Geraldine, (Soprano) (b.1882, Melrose, Mass.)	Oct. 5,1913; Oct.5, 1919; Sept.15,1921; Oct.8,1922; Feb.10, 1929; Feb. 8,1931

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
Fay, Maud, (Soprano) (b.1883, San Francisco)	Feb. 19, 1916; Apr.1, 18, 1917; Aug. 23, 1931
FEUERMANN, Emanuel, (Cellist) (b.1902, Kolomea, Galicia)	Mar. 24, 1936
FIELITZ, Alexander von, (Composer - Director) (b.1860, Leipzig, Germany)	Apr. 12, 1907
FITZIU, Anna (Soprano) (b. ? Virginia, U. S. A.)	Oct. 13, 19, 1918; Jan. 24, 1921
FLAGSTAD, Kirsten, (Soprano) (b.1895, Hamar, nr.Oslo,Norway)	Nov.4, 1935; May 13,1938; Oct. 16, 1939
FLONZALEY STRING QUARTET: (Founded 1902, by Edward de Coppet) ARA, Ugo, (Viola) (b.1876, Venice, Italy) BETTI, Adolfo, (1st Violin) (b.1875, Bagnidi, Lucca, Italy) d'ARCHAMBEAU, Ivan, (Cello) (b.1879, Herve, Belgium) POCHON, Alfred, (2nd Violin) (b.1878, Lucerne, Switzerland)	May 10, 14, 17, 1914;Feb. 13, 17, 18, 1917
FREMSTADT, Olive, (Soprano) (b.1870, Stockholm, Sweden)	Oct. 18, 1914
FRIEDMAN, Ignaz, (Pianist) (b.1882, Podgorze, Poland)	Mar. 30, 1926
GABRILOWITSCH, Ossip, (Pianist) (b.1878, St. Petersburg, Russia; d. 1936, Detroit, Mich.)	Dec. 18,22,1906; Apr.2,4, 6, 1909; Feb. 8,14, 1916; Aug. 27, 1927; Aug.1,1928; Aug. 22, 1933
GADSKI, Johanna, (Soprano) (b.1871, Anclam, Germany; d. 1932, Berlin)	Feb.19,21,24, 1906; Oct. 15, 18,20, 1907; Jan. 10, 17, 1908; Nov. 6, 10, 13, 1910; Oct. 27,1912; Dec. 25, 1915; Dec. 9,1922; Jan. 26, 1928, Jan. 24,1931;Nov. 24,1922
GALL, Yvonne, (Soprano) (b.1885, Paris, France)	Sept. 10, 1931

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
GALLI-CURCI, Amelita, (Soprano) (b.1889, Milan, Italy)	Apr. 6, 1918; May 2,1920; Nov. 13,1926; Nov.24,1929; Apr. 3,1934; Nov. 28,1937
GALSTON, Gottfried, (Pianist) (b.1879, Vienna, Austria)	Dec. 20, 1912
GANZ, Rudolph, (Pianist)	Oct. 15,1912; Nov.8,1914; Feb. 5,7,1915; Mar.18,25, 1917; Mar.7,8,1929;Mar.26, 1938
GARBOUSOVA, Raya, (Cellist) (b.1909,Tiflis, Russia)	Jan. 9, 1936
GARDEN, Mary, (Soprano) (b.1877, Aberdeen, Scotland)	May 21, 1911; Mar.15, 1913; Apr.12,1921;Dec.29, 1931; Dec. 12, 1934
GATES, Lucy, (Soprano) (b.1889, St. George, Utah)	Jan. 11, 1919
GAUDENZI, Giuseppe, (Tenor) (b.1880, Bologna, Italy)	Oct. 22, 1917
GAUTHIER, Eva, (Contralto) (b.1886, Ottowa, Canada)	Jan. 9, 1916; Apr.29,1923; Jan. 16, 1928
GENTLE, Alice, (Soprano) (b.1888, Chatworth, Ill.)	Jan. 30, Feb.1, 1916;Jan. 24, 30, Sept. 19,1921;Jan. 21,1924; Feb.15,1925;Mar. 24, 1928; Oct. 27, 1931; Nov. 25, 1932
GERARDY, Jean (Cellist) (b.1877, Liege, Belgium; d. 1929, Spa, Belgium)	Apr. 8,15, 1906; Mar.8,13, 15, 1914
GERHARDT, Elena, (Soprano) (b.1883, Leipzig, Germany)	Apr. 8,15, 1917; Dec. 10, 1923
GERMANI, Fernando, (Organist) (b.1908, Rome, Italy)	Feb. 2, 1938
GERSHWIN, George, (Pianist) (b.1898, Brooklyn, N.Y.; d.1937, Hollywood, Calif.)	Jan. 15, 16, 1937

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
GERVILLE-REACHE, Jeanne, (Contralto) (b.1882, Orthez, France; d. 1915, New York)	Jan. 8,10,1911;Dec.1,1912
GIANNINI, Dusolina, (Soprano)	Jan. 14, 1930;Mar.25,1935; July 28, 1939
GIESEKING, Walter, (Pianist) (b.1895, Lyon, France)	Jan. 29,1928; Nov.12,1930; Feb. 5,1934; Dec.10,1937
GIGLI, Beniamino, (Tenor) (b.1890, Recanti, Italy)	Sept. 22, 1924; Feb.6,1928; Jan. 30,1930; Nov.25,1938
GLUCK, Alma, (Soprano) (b.1884, Bucharest, Rumania; d.1938, New York)	Jan.31, Feb.7, 1915; Nov. 11, 1917
GODOWSKY, Leopold, (Pianist) (b.1870, Vilna, Russia)	Jan. 5,1913; Oct.29, Nov. 2, 5,1916; Jan.13, Dec.29, 1918; Jan. 23, 1921; Mar. 21, 24, 1922
GOODSON, Katharine, (Pianist) (b.1872, Watford, England)	Jan. 19, 21, 24, 1909
GRAINGER, Percy, (Pianist-Composer) (b.1882, Brighton, Australia)	Nov. 11, 1924; Dec.12,1931
GRANDJANY, Marcel, (Harpist) (b.1891, Paris, France)	Oct. 25, 1926
GRAVEURE, Louis, (Baritone)	Feb. 21,24, 1917; Jan. 18, 1921; May 27,1926;Oct. 26, 1926
GUILBERT, Yvette, (Diseuse) (b.1867, Paris, France)	Jan.28,30, Feb.4,6, 1917; Feb. 3, 6, 9, 1918
HACKETT, Arthur, (Tenor) (b.1884, Portland, Me.)	Oct. 5, 1919
HACKET, Charles, (Tenor) (b.1889, Worcester, Mass.)	Dec. 5,1920; Sept.15,1921; Apr. 13, 1927

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
HADLEY, Henry K., (Composer-Conductor) (b.1871, Somerville, Mass.; d. 1937, New York)	Mar. 8, Dec. 8, 1911;Dec. 1, 1912
HAMLIN, George, (Tenor) (b.1869, Elgin, Ill.; d. 1923, New York)	Dec. 2, 1909
HARTY, Sir Hamilton, (Conductor) (b.1879, Hillsborough, Ireland)	July 7,1931; Aug.4, 1932
HARTMANN, Arthur, (Violinist) (b.1881, Mate Szalka, Hungary)	Nov. 29, 1908
HAYES, Roland, (Tenor) (b.1887, Curryville, Ga.)	Mar.1,1925; Mar.25, 1926; Mar.16,1929; Oct.29,1931; Dec.29,1933; Mar.21,1935; Dec.10,1936; Mar. 17, 18, 1939
HEIFETZ, Jascha, (Violinist) (b.1901, Vilna, Russia)	Jan.18,1924; Jan.18,1925; Oct.29,1927; Nov.29,1930; Feb.22,28,29,1936; Jan.7, 8, 1938; Jan. 9, 1939
HEMPEL, Frieda, (Soprano) (b.1885, Leipzig, Germany)	Mar. 10, 17, 1918;Apr.13, 1921; Dec. 4, 1928
HERBERT, Victor, (Composer-Conductor) (b.1859, Dublin, Ireland; d.1924, New York)	Nov. 1, 7, 1915
HERNANDEZ, Arbos, (Violinist) (b.1863, Madrid, Spain)	Aug. 22, 1930
HERTZ, Alfred, (Conductor) (b.1872, Frankfort-on-Main,Ger.)	San Francisco Symphony (1915-1929)
HESS, Myra, (Pianist) (b.1890, London, England)	Mar.21,1932; Apr. 5,1934
HEYMAN, Katherine (Pianist) (b. ? Sacramento, Calif.)	June 14, 19, 27, 1915
HINDEMITH, Paul, (Conductor) (b.1895, Hanau, Germany)	Feb. 24, 25, 1939

B. VITAL DATA (1906-1939) (Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
HINKLE, Florence, (Soprano) (b.1885, Columbia, Pa.; d.1933)	Mar. 12, 1916
HISSEN, Mary de Moss, (Soprano) (b.1871, California, Kentucky)	May 3, 1908
HOFMANN, Josef, (Pianist) (b.1876, Podgorze, Poland)	Jan. 26,1908; Feb.19,1911; Feb. 6, 18, 1914; Apr.13, 1916; Mar. 4,11, 1917;Feb. 27, 1921; Feb.17,1930;May 26, 1933; Feb.4,1935;Feb. 11,12, 1938; Feb.14,1939
HOMER, Louise, (Contralto) (b.1871, Pittsburg, Pa.)	Nov. 5, 1926
HONNEGGER, Arthur, (Conductor) (b.1892, Le Havre, France)	Feb. 12, 1929
HOROWITZ, Vladimir, (Pianist) (b.1904, Kiev, Russia)	Dec.10,1929; Feb.16,1931; Feb. 27, 1934
HUBERMANN, Bronislav, (Violinist) (b.1882, Czenstochowa, Warsaw)	Mar. 16,20, 27, 28, 1936
HANSEN, Cecilia, (Violinist) (b.1898, Kamrensko, Russia)	Dec. 19, 1924
ITURBI, Jose, (Pianist-Conductor) (b.1895, Valencia, Spain)	Mar. 6,1931; Feb.1, 1932; Jan.23, Dec.8, 1933; Jan. 12, 1935; Feb. 1,1936;May 2, 4, 1937; Jan. 6,8,Mar. 31, 1939; Sept. 13, 1939
JEPSON, Helen, (Soprano) (b.1906, Titusville, Pa.)	Nov. 16, 1935
JERITZA, Maria, (Soprano) (b.1887, Brunn, Moravia)	Sept. 22, 1928
JOHNSON, Edward, (Tenor) (b.1884, Guelph, Ontario,Canada)	Apr. 23,1926; Sept.15,1928; Dec. 15, 1930
KIEPURA, Jan, (Tenor) (b. ? Poland)	Apr. 19, 1939
KIPNIS, Alexander, (Basso) (b.1891, Schitomir, Ukraine)	Mar. 3, 1931

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
KLEMPERER, Otto, (Composer-Conductor) (b.1885, Breslau, Germany)	Feb. 14, 15, 1936
KOCHANSKI, Paul, (Violinist) (b.1887, Warsaw, Poland; d. 1934, New York)	Dec. 3, 1929
KOCIAN, Jaroslav, (Violinist-Composer) (b.1884, Wildenschwert, Czechoslovakia)	Jan. 15, 1911
KORNGOLD, Eric, W., (Conductor) (b.1897, Brunn, Moravia)	May 28, 1938
KOSHETZ, Nina, (Soprano) (b.1894, Kiev, Russia)	Dec. 14, 1929
KREISLER, Fritz, (Violinist) (b.1875, Vienna, Austria)	Mar. 8,12,15,1908;Dec.12, 1909; Feb. 20,22,26,1914; Oct. 3, 10,1915; Apr.8,12, 29, May 10, 1917; Apr.16, 1922; Mar. 15, 1925; Nov. 4,1928; Jan. 26,1933;Oct. 19,21,1934; Nov. 25, 29, 1936; Nov. 4, 1938
KROLL, William, (Violinist) (b.1901, New York)	June 15, 1935
KUBELIK, Jan, (Violinist) (b.1880,Michle nr. Prague,Austria)	Feb. 19,21,24,1906;Jan.16, 19,1908; Dec.7,1911; July 7, 1912; Dec. 7,1913;Mar. 11, 1936
KURENKO, Maria, (Soprano) (b. ? Tomsk, Russia)	Nov. 5, 1925
LA FORGE, Frank,(Composer-Pianist) (b.1877,Rockford, Illinois)	Oct.15,18,20, 1907;Jan.9, 13,16,1910; Jan.19,Oct.26, 29, Nov. 1, 1913
LANSHANSKA, Hulda, (Soprano) (b. ? New York)	Nov. 15, 17, 20, 1910
LEHMANN, Lottie, (Soprano) (b.1885, Perleberg, Germany)	Nov. 24,1932; Jan.19,1933; Feb. 19, 1938

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
LEIDER, Frieda,(Soprano) (b.1888, Berlin, Germany)	Mar. 3, 1931
LE MARE, Edwin Henry, (Organist) (b.1865, Ventnor, Isle-of-Wight; d.1934, Los Angeles, Calif.)	Mar. 1, 1919;July 19,1921; Jan. 9, 1921
LENT, Sylvia, (Violinist) (b. ? Washington, D. C.)	Apr. 3,4,1936; Apr.27,1937; May 5, 6, 1939
LEVITSKI, Mischa, (Pianist) (b.1898, Kremenchug, Ukraine)	Jan.29, 1926; Mar. 4,1935
LHEVINNE, Josef, (Pianist) (b.1874, Moscow, Russia)	Mar.7,11,14,1909; Mar.23, 1913; Feb. 3,1934; Jan.24, 25, 1936
LOMBARDI, Mario, (Impresario)	Feb. 27, 1910
LUBSHUTZ, Lea, (Violinist) (b.1889, Odessa, Russia)	Feb. 16, 1929
LUCCHESI, Josephine, (Soprano) (b. 1901, San Antonio, Texas)	Jan. 19, 1927
LYON, Leviticus N. E., (Tenor)	Sept. 2, 1925
MACBETH, Florence, (Soprano) (b.1891, Mankato, Minnesota)	Oct. 2, 1926, Mar.19,
MADRIGUERA, Paguita, (Pianist) (b.1900, Igualada, Spain)	Oct. 24, 1915
MAIER, Guy, (Pianist) (b.1892, Buffalo, N. Y.)	Nov. 19, 1930
MAISON, Rene, (Tenor) (b.1895, Traumeries, Belgium)	Jan. 20, 1926
MANSKI, Dorothee, (Soprano) (b.1895, Germany)	Nov. 4, 1935
MARIO, Queena, (Soprano) (b.1896, nr. Akron, Ohio)	Feb. 16,1919; Jan.24,Feb. 3, 1921; Oct. 16, 1923

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
MARSHALL, Charles, (Tenor) (b.1887, Waterville, Maine)	
MARTIN, Riccardo, (Tenor) (b.1879, Hopkinsville, Kentucky)	Mar.31,1907; Oct.13,1912; Apr. 7, 11, 1920
MARTINELLI, Giovanni, (Tenor) (b.1885, Montagnana, Italy)	Apr. 28, 1928;Sept12,1931; Nov. 11, 1935;Oct.27,1939
MARTINI, Nino, Tenor) (b.1905, Verona, Italy)	Apr. 29,1936;Apr.25, Nov. 2, 1939
MATZENAUER, Margaret, (Contralto) (b.1881, Temesvar, Hungary)	May 27, Sept. 9,1917; Feb. 15, 1926; Feb.9,1929;Aug. 21, 1930; May 28,1935;Jan. 6, 1938
McCormack, John, (Tenor) (b.1884, Athlone, Ireland)	Feb.27, Mar.3, 1912; Feb. 15, 17, 22, 1914; Jan.17, 1915; Nov. 12, 19, 1916; Nov. 10, 17, 1918; May 11, 1919; June 6, 1920; Mar. 2, 1924; Mar. 18, Sept.8, 1926; Mar. 18, Nov.5,1928; Nov. 17, 1929; Apr.5,1931; Jan. 12, 1932;Feb.17,1935
MEISLE, Kathryn, (Contralto) (b. ? Philadelphia, Pa.)	Oct. 6,1926; Feb.17,1927; Apr. 13, 1928;Jan.20,1932; Feb. 8, Nov.4, 1935; Feb. 16, 1939; Oct. 16, 1939
MELBA, Nellie, (Soprano) (b.1861, Richmond, Australia; d. 1931, Sydney, Australia)	Dec. 7, 1913; Sept.19,26, 1915; Feb. 3, 1916
MELCHIOR, Lauritz, (Tenor) (b.1890, Copenhagen, Denmark)	Nov. 13, 1935; Oct.16,1939
MELIUS, Luella, (Soprano) (b. ? Appleton, Wisconsin)	Oct. 17, 1926
MENUHIN, Hepzibah, (Pianist) (b.1920, San Francisco)	Oct. 25, 1928;June 21,1938
MENUHIN, Yehudi, (Violinist) (b.1917, New York)	Mar.11,1926; Jan.22,1928; Apr.19,1931; May 5, 1933; Apr.8,1934; Mar.18, 1935; Oct.8,1937; May 22, 1938; Oct. 1, 1939

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
MERO, Irion, (Pianist) (b.1887, Budapest, Hungary)	Nov. 10, 1912
MEROLA, Gaetano, (Conductor) (b.1881, Naples, Italy)	Sept. 22, 1924
MESSAGER, Andre, (Conductor) (b.1853, Montlucon, France: d. 1929, Paris France)	Nov. 6, 1918
MILSTEIN, Nathan, (Violinist) (b.1904, Odessa, Russia)	Jan. 12, 1930;Feb.6,1931; Mar. 27, Apr. 1, 1939
MIROVITCH, Emma, (Contralto)	May 29, 1926
MIURA, Tamakai, (Soprano) (b. ? Japan)	Oct. 25, 1917
MOISEIVITCH, Benno, (Pianist) (b.1890, Odessa, Russia)	Feb. 1, 1923
MOJICA, Jose, (Tenor) (b. ? Mexico)	Sept. 22, 1924
MOLINARI, Bernardino, (Conductor) (b.1880, Rome, Italy)	July 1, 1930; Jan.12,18,26, 27, Feb. 9, 10, 1934
MONTEUX, Pierre, (Conductor) (b.1875, Paris, France)	July 26, 1931
MOORE, Grace, (Soprano) (b. 1901, Jellico, Tennessee)	Oct.31,1931;Dec.16, 1933; May 2, 1939
MOORE, Mary Carr, (Composer) (b.1873, Memphis, Tennessee)	May 6, 1938
MORGANA, Nina, (Soprano) (b.Buffalo, N. Y.)	Oct. 22, 1917
MORINI, Erika, (Violinist) (b.1906 Vienna, Austria)	Nov. 19, 1935
MUCK, Karl, (Conductor) (b.1859, Darmstadt, Germany)	May 14, 1915
MUKLE, May, (Cellist) (b.1880, London, England)	Apr. 1,27,1916;Dec.2,1924

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
MURATORE, Lucien, (Tenor) (b.1878, Marseilles, France)	Feb.25,1917; Oct.6, 1918; Apr. 16, 1921
MURPHY, Lambert, (Tenor) (b.1885, Springfield, Mass.)	Oct. 31, 1918
MUZIO, Claudia, (Soprano) (b.1892, Pavia, Italy; d. 1936, Rome, Italy)	Sept. 22, 1924;Oct.6,1926; Oct. 29, 1927; Oct.2,1930; Mar. 1, 1931
NEY, Elly, (Pianist) (b.1882, Dusseldorf, Germany)	Nov. 23, 1929
NIELSEN, Alice, (Soprano) (b.1876, Nashville, Tenn.)	Jan. 7,1906;Nov.21, 1912; Jan. 31, 1916
NORDICA, Lillian, (Soprano) (b.1857, Farmington, Maine; d. 1914, Java)	Mar. 21, 23, 1907;Dec.13, 20, 1908; Oct.14, 16,1911; Nov.21, 1912; Feb.23,1913
OBERHOFFER, Emil, (Conductor) (b. 1867, Munich, Germany; d. 1933, San Diego, Calif.)	Feb. 8, 9, 11, 1917; Feb. 7, 8, 1918
OLSZEWSKA, Maria, (Contralto) (b.1892, Augsburg, Germany)	Mar. 3, 1931
ONEGIN, Sigrid, (Soprano) (b.1891, Stockholm, Sweden)	Oct. 23, 1934
ONOFREI, Demetrio, (Tenor) (b.1897, Italy)	Jan. 21, 1924
ORLOFF, Nikolai, (Pianist) (b.1892, Jeletz, Russia)	Apr. 2, 1929
ORMANDY, Eugene, (Conductor) (b.1899, Budapest, Hungary)	May 24, 1937
ORNSTEIN, Leo, (Pianist) (b.1895, Kremenchua, Russia)	Nov. 1, 1917
OTTEIN, Angela, (Soprano) (b.1899.)	Sept. 15, 1921
PADEREWSKI, Ignace Jan, (Pianist) (b.1860, Kurylowka, Poland)	Mar. 1, 1908; Jan.18,1914; Aug.20, 1915; Sept.24,Oct. 1, 1916; Mar.21,1926;Mar. 8, 1931; Apr.10,1932;Apr. 9, 1939

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
PARLOW, Kathleen, (Violinist) (b. 1890, Calgary, Canada)	Jan. 9, 11,15, 17, 1914; Nov. 19, 1929
PASQUALI, Bernice, (Soprano) (b. ? Boston, Mass.)	Jan. 14, 1913
PATTISON, Lee, (Pianist) (b.1890, Grand Rapids, Wis.)	Nov. 19, 1930
PENHA, Michael, (Cellist) (b.1888, Amsterdam, Holland)	Aug. 21, Nov. 10, 1928
PERSINGER, Louis, (Violinist) (b.1887, Rochester, Ill.)	Mar. 7,1913; Jan.14,1916; Jan.1,1912; Oct. 28,1924; Nov. 2, 1926; Sept.10,1928 Nov. 8,1922.
PETCHNIKOFF, Alexander, (Violinist) (b.1873, Jeletz, Russia)	Apr. 6, 1907
PIASTRO, Mishel, Violinist) (b.1892, Kertz, Russia)	July 21, 1924; Aug.21,Dec. 1, 1928; Mar.2,1929; Jan. 25, 1931
PIATIGORSKY, Gregor, (Cellist) (b.1903, Ekaterinoslaff, Russia)	Dec. 12, 1929;Mar.15,1931; Apr. 8, 1935
PIETRO, Yon, (Organist) (b.1886, Settimo, Vittone, Italy)	Dec. 8, 1930
PINZA, Ezio, (Basso) (b. 1892,Rome, Italy)	Sept. 12, 1931
POLACCO, Giorgio, (Conductor) (b.1875, Venice, Italy)	Apr. 11, 1921
POLLAK, Robert, (Violinist) (b.1880, Vienna, Austria)	Nov. 30, 1926
PONS, Lily, (Soprano) (b.1905, Cannes, France)	Oct. 26, 1933;Oct.23,1939
PONSELLE, Rosa, (Soprano) (b.1897, Meriden, Conn.)	Mar. 15, 1929
POWELL, Maud, (Violinist) (b.1868, Peru, Ill.; d.1920, Uniontown, Pa.)	Mar. 27,31, Apr. 3, 1910; Dec. 12, 14, 1915; Jan.6, 1918

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
RACHMANINOFF, Sergei, (Pianist) (b.1873, Onega,Novgorod,Russia)	Feb. 4, 1923; Feb.15,1925; Mar. 6,1927; Mar.3, 1929; Mar.1,1931; Jan. 26,1933; Nov.27,1934;Feb.5,6,1937; Nov.18, 19, 1938
RAISA, Rosa, (Soprano) (b.1893, Bielostok, Poland	Apr.11,1921; Mar.22, 1936
RAMIN, Gunther, (Organist) (b.1898, Karlsruhe, Germany)	Oct. 28, 1934
RAPPAPORT, Albert, (Tenor)	Feb. 24, 1918
REINER, Fritz, (Conductor) (b.1888, Budapest, Hungary)	July 25, 1933
REISENAUER, Alfred, (Pianist) (b.1863, Konigsberg, Germany; d.1907, Libau, Latvia)	Feb. 7, 9, 10, 1906
RENARD, Rosita, (Pianist) (b.1898, Chile)	Oct. 5, 1919
RESPIGHI, Ottorino, (Composer-Pianist) (1879, Bologna, Italy: d.1936, Rome, Italy)	Jan. 7, 11, 12, 1929
RETHBERG, Elizabeth, (Soprano) (b.1894,Schwarzenberg,Germany)	Oct.11, 1925;Sept.15, 1928; Oct.14, 1929;Dec. 1, 1930; Sept.12,1931;Nov. 4,1935; Nov. 4, 1939
ROBESON, Paul, (Baritone) (b.1898, Princeton, N. J.)	Feb. 26, 1931
RODZINSKI, Artur, (Conductor) (b.1894, Spalato, Yugoslavia)	July 29, 1930;July 17,1931
ROGERS, Francis, (Baritone) (b.1870, Roxbury, Mass.)	Jan. 9, 13, 16, 1910
ROSEN, Max, (Violinist) (b.1900, Dorohoi, Rumania)	Feb.23,1919; Jan.23, 1921

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
ROSENBLOOM, Sidney, (Composer-Pianist) (b.1889, Edinburgh, Scotland)	Oct. 17, 1930
ROSENTHAL, Moritz, (Pianist) (b. 1862, Lemberg, Poland)	Feb. 28, 1907; Jan.1937; Mar 22, 1938
RUBINSTEIN, Artur, (Pianist) (b.1886, Lodz, Poland)	Feb. 8, 1938; Jan.24,1939
RUBENSTEIN, Erno, (Violinist) (b.1903, Nagyszeben, Hungary)	Feb. 1, 1925
RUFFO, Tito, (Baritone) (b.1877, Pisa, Italy)	Mar. 18, 1923
RUMFORD, Kennerly, (Baritone) (b.1870, London, England)	Mar. 30, 1913; Jan.31, Feb. 8, 10, 14, 1914
SAINT-SAENS, Camille, (Composer) (b.1835, Paris, France; d.1921, Algiers, Africa)	July 14, 19, 27, 1915
SALMOND, Felix, (Cellist) (b.1888, London, England)	Nov. 25, 1924
SALVI, Margherita, (Soprano)	Mar. 5, 1931
SAMOILOFF, Lazar, (Baritone) (b.1877, Kiev, Russia)	July 8, 1909; July 7,1924
SAMUEL, Harold, (Pianist) (b.1879, London, England; d. 1937, London)	Apr. 13, 1926
SANTELMANN, Wm. H., (Composer-Conductor) (b.1863, Offensen, Germany) d. 1932, Washington, D. C.)	Oct. 20, 1912
SASLAVSKY, Alexander, (Violinist) (b.1876, Kharkov, Russia; d. 1924, San Francisco)	May 3,1908; Nov.12, 1918; Mar. 22, 1923
SASSOLI, Ada, (Harpist) (1887, Bologna, Italy)	June 14, 19, 27, 1915

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
SCHEFF, Fritzi, (Soprano) (b.1879, Vienna, Austria)	Nov. 21, 1909; May 7,1916
SCHILLER, Frederick, (Conductor)	Aug. 22, 23, 1930
SCHILLING, Ernest, (Conductor) (b.1876, Belvedere, N. J.)	Apr. 9, 1937
SCHIPA, Tito, (Tenor) (b.1889, Lecce, Italy)	Sept. 30, 1924;Apr.19,1925; Oct. 2, 1926; Feb.19,1929; Mar. 1, 1931; Feb.13,1932; Mar. 9, 1934; Nov.16,1935; Dec.14, 1937; Apr.14, 15, Oct. 13, 1939
SCHMITZ, E. Robert, (Pianist)	Apr. 29, 1923;Jan.8,1925; Oct. 24, 1926;Dec.17,1927; Mar. 12, 1936
SCHNABEL, Artur, (Pianist) (b.1882, Lipnik, Austria)	Mar.26, 1936;Apr.15,1938; Mar. 16, 1939
SCHNEIDER, Edward Faber, (Composer-Pianist) (b.1872, Omaha, Neb.)	Mar. 2, 1924
SCHNEEVOIGHT, George, (Conductor) (b.1872, Viborg, Finland)	Jan. 13, 1928;
SCHNITZER, Germaine, (Pianist) (b.1888, Paris, France)	Mar. 8, 1926
SCHOENBERG, Arnold, (Composer-Conductor) (b.1874, Vienna, Austria)	Mar. 7, 1935;Sept.3,1937
SCHORR, Friedrich, (Baritone) (b.1888, Nagyvarad, Hungary)	Aug. 23, 1931
SCHUMANN, Elizabeth, (Soprano) (b.1891, Merseburg, Germany)	Jan. 13, 1933
SCHUMANN-HEINK, Ernestine, (Contralto) (b.1861, Lieben, nr. Prague; d. 1936, Hollywood, Calif.)	Jan.10, 1907; Feb.13,20, 1910; Feb. 18, 1912;Nov. 7, 1913; Nov. 26, Dec.3, 1916

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
SCOTTI, Antonio, (Baritone) (b.1866, Naples, Italy; d. 1936, Naples)	Oct. 16, 20, 23, 1910;Oct. 4, 1920; Sept.15,1921;Sept. 15, 26, 1927
SEGOVIA, Andres, (Guitarist) (b.1894, Linares, Spain)	Mar. 12, 1937
SEIDEL, Toscha, (Violinist) (b.1900, Odessa, Russia)	Dec. 10, 1925; Nov.16,1928; Jan. 5, 6, 1937
SEMBRICH, Marcella, (Soprano) (b.1858, Wisniewszyk, Galicia; d.1935, New York)	Jan. 9, 13, 16,1910; Jan. 19, 1913
SERATO, Arrigo, (Violinist) (b.1877, Bologna, Italy)	Dec. 6, 1914
SERKIN, Rudolf, (Pianist) (b.1903, Eger, Bohemia)	Dec. 17, 1937
SEYDEL, Irma, (Violinist) (b.1896, Boston, Mass.)	Feb. 21, 1913
SHATTUCK, Arthur, (Pianist) (b.1881, Neenah, Wis.)	Mar. 18, 1917
SHAVITCH, Vladimir, (Pianist) (b.1888, South America)	Aug. 20, 1916
SHERIDAN, Frank, (Pianist) (b.1905, New York)	June 15, 1935
SLENCZYNSKI, Ruth, (Pianist) (b.1925, Sacramento,Calif.)	Nov. 1, 1929; Jan. 7, 18, 1934; Mar. 11, 1935; Dec. 13, 1936; Dec. 18, 1937
SMALLENS, Alexander, (Conductor) (b.1889, St. Petersburg, Russia)	Aug. 4, 1931
SOKOLOFF, Nikolai Grigorvitch, (Violinist-Conductor) (b.1886, Kiev, Russia)	Feb. 19, 1916; June 3,1917
SPALDING, Albert, (Violinist)	Feb. 5,7,1915; Mar.18,25, 1917; Dec.19, 1919; Dec. 11, 1923; Dec.12,1926;Feb. 19, 1928; Apr.8,1929;Mar. 23, 1931; Apr.14, 1936

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
STEWART, Humphry (Composer-Organist) (b.1856, London, England; d. 1932, San Diego, Calif.)	Aug. 12, 1921
STOJOWSKI, Sigismond, (Composer-Pianist) (b.1870, Strzelce, Poland)	June 20, 1924;Aug.22,1928
STOKOWSKI, Leopold, (Conductor-Composer) (b.1882, London, England)	Feb.17, 1939; Sept.23,
STRACCIARI, Riccardo, (Baritone) (b.1875, Bologna, Italy)	Sept.15, 1921
STRAVINSKY, Igor, (Composer) (b.1882, Oranienbaum nr. St. Petersburg, Russia)	Feb.13,1935; Mar.23, 1937
STUECKGOLD, Grete, (Soprano) (b.1895, London, England)	Jan. 21, 1936
SUNDELIUS, Marie, (Soprano) (b.1890, Karlstad, Sweden)	Dec. 15, 1923
SZIGETI, Joseph, (Violinist (b.1892, Budapest, Hungary)	Oct.16,1931; Mar.21, 1933
TAKAKUWA, Yasuko, (Pianist)	Dec. 15, 1934
TALLY, Marian, (Soprano) (b.1907, Nevada, Missouri)	Sept. 6, 1927
TANSMAN, Alexander, (Composer-Pianist) (b.1897, Lodz, Poland)	Jan. 5, 1929; Jan. 22, 23, 1937
TAUBER, Richard, (Tenor) (b.1892, Linz, Austria)	Mar. 2, 5, 1939
TELVA, Marion, (Contralto) (b.1897, St. Louis, Missouri)	Sept.15, 1928
TERTIS, Lionel, (Violist) (b.1876, West Hartlepool, Eng.)	Oct. 29, 1923

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
TETRAZZINI, Luisa, (Soprano) (b. 1871, Florence, Italy)	Dec.6,8,10,1910; Jan. 21, 1911; Mar.11, 1913; Mar. 5, 14, 1914; Mar.27,1920; Mar. 27, 1921
TEYTE, Maggie, (Soprano) (b.1889, Wolverhampton, England)	Mar.14, 21, 1915; Oct.23, 1917
THIBAUD, Jacques, (Violinist) (b.1880, Bordeaux, France)	Mar. 21, 1920;Oct.23,1929; Mar. 22, 1932
THOMAS, John Charles, (Baritone) (b.1891, Meyersdale, Pa.)	May 19,1919;Nov.26, 1922; Nov.7, 1929; Mar. 1,1931; Apr.1, 1932; Jan.23, Dec. 21, 1934; Jan. 21, 1935; Apr. 16, 17,1937; Mar.24, 1938
TIBALDI, Artur, (Violinist) (b.1881 Florence, Italy)	May 21, 1912
TIBBETT, Lawrence, (Baritone) (b.1896, Bakersfield, Calif.)	Sept. 26,1927; Sept. 17, 1928; Feb. 13, 1930; Oct. 19, 1931; Apr. 26, 1935; Apr.19,1937; Oct.23, 1939
TOKATYAN, Armand, (Tenor) (b.1898, Alexandria, Egypt)	Sept. 17, 1928
VAN HOOGSTRATEN, Willem, (Conductor) (b.1884, Utrecht, Holland)	Aug. 5, 1930
VERNE, Adela, (Pianist) (b. ? England)	Nov. 22, 26, 28, 1908
VIDAS, Raoul, (Violinist)	Dec. 5, 1920
VOLKER, Fredric, (Violinist)	Jan. 10, 1910
VON WARLICH, Reinhold, (Baritone) (b.1879, St. Petersburg, Russia)	Apr. 16,1911; Apr.12, May 31, 1917
WADLER, Mayo, (Violinist) (b.1895, New York)	Dec. 7, 1919

B. VITAL DATA (1906-1939) Cont'd.

ARTIST	SAN FRANCISCO APPEARANCES
WALTER, Bruno, (Conductor) (b.1876, Berlin, Germany)	July 30, 1929
WARNER, H. Waldo, (Violinist- Composer)	Mar. 25, 1928
WERRENRATH, Reinald, (Baritone) (b.1883, Brooklyn, N. Y.)	Mar. 30,1924; Jan. 1927; Apr. 23, 1928;Feb.7,1929; Mar. 23, 1931
WHITEHILL, Clarence, (Baritone) (b.1871, Marengo, Iowa; d. 1932, New York)	Dec. 5, 1913; Mar.25,1924
WHITNEY, Myron B., (Basso) (b.1836, Ashby, Mass.; d. 1912, Sandwich, Mass.)	Oct. 14, 1911
WULLNER, Ludwig, (Baritone) (b.1858, Munster, Germany; d.1938, Berlin)	Nov.23, 1909; May 1, 6,8, 1910
YAW, Ellen Beach, (Soprano) (b.1868, Boston, N. Y.)	Oct. 23, 1906
YSAYE, Eugene, (Violinist-Conductor) (b.1858, Liege, Belgium; d. 1913, Brussels, Belgium)	
ZEDELER, Nicoline, (Violinist) (b.1892, Stockholm, Sweden)	Oct. 1, 4, 1911
ZEISLER, Fannie, (Pianist) (b.1863, Bielitz, Austria: d. 1927, Chicago, Ill.)	Dec. 13, 1913
ZIMBALIST, Efrem, (Violinist) (b.1889, Rostoff-on-Don, Russia)	Mar.10,13,1912; Feb. 28, 1915; Apr. 19, 20, 22,29, 1917; Feb.17, 24,1918;Mar. 3, 1923; Nov.17,1925;Jan. 7, 1930; Dec.7, 1931;Nov. 19, 1932; Apr.11, 1935
ZUZUKI, Nobi, (Contralto)	Apr. 15, 1927

A D D E N D A

ARTIST	SAN FRANCISCO APPEARANCES
DOHNANYI, Ernst Von, (Pianist-Composer) (b. 1877, Hungary)	Jan. 21,23,1927
GOOSENS, Eugene, (Conductor) (b. 1893, London)	July 16, 1929
HANSON, Howard, (Conductor-Composer) (b.1896, Nebraska)	Dec. 18, 20, 1925
KRENEK, Ernest, (Composer) (b.1900, Vienna)	Jan. 12, 1938
KURTZ, Edward, Framton, (Composer-Conductor) (b. 1881, Newcastle, Pa.)	Jan. 30, 1936
LERT, Richard, (Conductor)	Oct. 30, 1936
PROKOFIEFF, Serge, (Composer-Pianist) (b. 1891, Sonzevo, Russia)	Feb. 18, 1930
RAVEL, Maurice, (Composer) (b. 1875, St. Jean de Luz, Basses Pyrenees, d. 1937, Paris)	Feb. 3,5, 1928

C: VISITING CHAMBER MUSIC ENSEMBLES (1880-1940) *

SAN FRANCISCO APPEARANCE	NAME	PLACE
1881 Apr.	THE MENDELSSOHN QUINTET CLUB (of Boston)	Dashaway Hall
1882 June 21,23	THE MENDELSSOHN QUINTET CLUB (of Boston)	Platt's Hall
1883 June 19	THE SPANISH STUDENTS (Note: This orchestra is the original "Spanish Students")	" "
1884 Aug.5	THE AMPHION QUARTET	Grand Opera House
Aug.	THE SPANISH STUDENTS	Vienna Gardens
1885 Sept.29	THE SCHUMANN CLUB	Platt's Hall
1887 Feb.4	THE HERMAN BRANDT STRING QUARTET	Irving Hall
Feb.16	THE BEETHOVEN QUINTET CLUB	" "
1889 Jan.18 & Mar.19	THE MENDELSSOHN QUINTET CLUB (of Boston)	Metropolitan (2nd) Irving Hall
1890 Feb.23	THE MENDELSSOHN QUINTET CLUB (of Boston)	
1891 May 4	THE MENDELSSOHN QUINTET CLUB (of Boston)	Metropolitan (2nd)
1893 Nov.25	THE MINETTI QUARTET Giulio Minetti, (leader)	Golden Gate Hall

* No record of visiting chamber music ensembles in San Francisco before 1880.

C: VISITING CHAMBER MUSIC ENSEMBLES (1880-1940) (Cont'd)

SAN FRANCISCO APPEARANCE	NAME	PLACE
1893 Dec.14	RINALDO REBAGLIATI SPANISH QUINTET	Metropolitan (2nd)
1894 Feb.20	RINALDO REBAGLIATI SPANISH QUINTET	Palace Hotel
May 26	THE KNEISEL QUARTET (of the Boston Symphony)	Sherman & Clay
1897 Jan.21	THE EUTERPE QUARTET	
Jan.23	THE HEINE TRIO	Golden Gate Hall
1898 May 16,18	THE KNEISEL QUARTET (of the Boston Symphony)	Sherman & Clay
1899 Nov.17	THE MINETTI QUARTET Giulio Minetti, (leader)	
1904 Feb.7 & June 30	THE KOPTA STRING QUARTET	Lyric Hall (1st)
1905 Jan.15	THE KOPTA STRING QUARTET	" " "
Jan.30	TRIO (Instrumental) Dolmetsch, Arnold " Mrs. Mabel Salmon, Kathleen	" " "
Nov.14	WATKIN MILLS QUARTET Mills, Watkin, (Basso) Kirkwood, Edith, (Soprano) Lonsdale, Gertrude, (Contralto) Wilde, Harold, (Tenor) Parlovitz, Edward, (Piano)	" " "

C: VISITING CHAMBER MUSIC ENSEMBLES (1880-1940) (Cont'd)

SAN FRANCISCO APPEARANCE	NAME	PLACE
1910		
Apr.17	THE FLONZALEY QUARTET	Garrick Theatre
Apr.22	Betti, Adolfo,	Novelty "
Apr.24	(1st violin)	Garrick "
1912	Ponchon, Alfred,	
Apr.23,26,28	(2nd violin)	Scottish Rite
1914	Ara, Ugo, (viola)	
May 10,14,17	Archambault, Ivan,	" "
1917	(cello)	
Feb.13,17,18		" "
1920		
Apr.11,15,17	Ugo Ara replaced by	" "
1923	L. Bailly, (viola)	
Apr.15		" "
1913		
July 8	THE BRAHMS QUINTET (of Los Angeles)	St. Francis Hotel
	Seiling, Oscar, (1st violin)	
	Tandler, Adolph, (2nd violin)	
	Kopp, Rudolph, (viola)	
	Simonson, Axel, (cello)	
	Grunn, Homer, (piano)	
1915		
Apr.25,30	THE BARRERE ENSEMBLE	Columbia Theatre
May 2	Barrere, George, (flute)	" "
1919	Cohn, Irving, (oboe)	
Jan.13,19	Kirchner, Philip, (oboe)	Savoy "
1926	Van Amburgh, F., (clarinet)	
Apr.20	Fontanello, F., (clarinet)	" "
1936	Reines, Philip, (bassoon)	
Apr.28	Dufrasne, L., (French horn)	" "
	Dultgen, F., (French horn)	
1916		
Apr.9,16	THE KNEISEL QUARTET	Columbia Theatre
	Kneisel, Dr. Frank, (1st violin)	
	Letz, Hans, (2nd violin)	
	Svenski, Louis, (viola)	
	Willeke, Willem, (cello)	

C: VISITING CHAMBER MUSIC ENSEMBLES (1880-1940) (Cont'd)

SAN FRANCISCO APPEARANCE	NAME	PLACE
1915 Nov.29	THE BESSETTE-MARTONNE-RILEY TRIO (of Berkeley) Ralph-Bessette, Mrs. Jane, (piano) Martonne, Herman, (violin) Riley, Herbert, (cello)	Sorosis Hall
1916 Oct.22,26 1917 Oct.14,21 1924 Mar.24	THE CHERNIAVSKY TRIO Cherniavsky, Jan (piano) " Leo (violin) " Mischel (cello)	Scottish Rite Columbia Theatre
1920 Nov.22 1921 Dec.19 1922 Feb.5 1925 Apr.7 1926 Apr.16 1928 Mar.25 1931 Apr.10 1933 Apr.17 May 12 1934 Apr.25	THE LONDON STRING QUARTET Levey, James, (1st violin) Petre, T. W., (2nd ") Warner, H. Waldo, (viola) Warwick-Evans, C., (cello) Changes in personnel: Pennington, John (1st violin) Primrose, Wm., (viola)	St. Francis Hotel " " " " " " Scottish Rite " " " " " " Opera House Veterans' Audit. " "
1921 Feb.11	THE NEW YORK CHAMBER MUSIC SOCIETY Beebe, Carolyn, (piano & dir.) Henrotte, Pierre, (1st violin) Soman, Herbert, (2nd violin) Lifschey, Samuel, (viola) Kefer, Paul, (cello) Mix, Emil, (double bass) Langenus, Gustave, (clarinet) Kincaid, Wm. (flute) De Busscher, Henri, (oboe) Savolini, Ugo, (bassoon) Franzi, Joseph, (French horn)	St. Francis Hotel

C: VISITING CHAMBER MUSIC ENSEMBLES (1880-1940) (Cont'd)

SAN FRANCISCO APPEARANCE	NAME	PLACE
1924 Jan.20	THE PHILHARMONIC STRING QUARTET (of Los Angeles) Noack, Sylvain, (1st violin) Svedrofsky, Henry, (2nd violin) Forir, Emile, (viola) Bronson, Illya, (cello)	Scottish Rite
1923 Nov.19	THE NEW YORK STRING QUARTET Cadek, Ottar, (1st violin) Siskovsky, Jaroslav, (2nd violin) Schwab, Ludwig, (viola) Vaska, Bedrich, (cello)	Scottish Rite
1929 June 24	STRADIVARIUS QUARTET Pochon, Alfred, (1st violin) Wolfinsohn, Wolfe, (2nd violin) Moldavan, Nicholas, (viola) Warburg, Gerald, (cello)	Fairmont Hotel
1926 Nov.27 1927 Feb.13 1933 July 20 1934 July 29 1936 Mar.23	THE PRO ARTE QUARTET (of Brussels) Onnou, A., (1st violin) Halleux, L., (2nd violin) Prevost, G., (viola) Maas, R., (cello)	Seven Arts Club Fairmont Hotel Veterans' Audit. Opera House Community Playhse
1931 Jan.12	THE CORNISH TRIO Meremblum, Peter, (violin) Levienne, Kolia, (cello) Poncy, Berthe, (piano)	Fairmont Hotel
1931 Oct.28	THE YOSHIDA TRIO (of Japan) Yoshida, Mr. Soifu, (shakuhachi) " Mrs. Soifu, (koto & shamisen) Chiba, Miss Tomika, (koto)	" "

C: VISITING CHAMBER MUSIC ENSEMBLES (1880-1940) (Cont'd)

SAN FRANCISCO APPEARANCE	NAME	PLACE
1931 Dec.8	THE PARLOW QUARTET	Community Playhse
1932 Jan.19, Mar.1	Parlow, Kathleen, (1st violin & leader)	" "
	Peterson, Harvey, (2nd violin)	
	Dehe, William, (cello)	
	Verney, Romain, (viola)	
1934 Feb.1	Change of name: The Parlow-Penha Piano Quartet	" "
	Parlow, Kathleen, (violin & leader)	
	Penha, Michel, (cello)	
	Weiss, Abraham, (viola)	
	Linsley, Ralph, (piano)	
1933 Mar.15	THE ROTH QUARTET (from Budapest)	Women's City Club
1935 Nov.21	Roth, Feri, (1st violin & leader)	Community Playhse
1937 Mar.22	Antal, Jeno, (2nd violin)	" "
	Molnar, Ferenc, (viola)	
	Van Doorn, Albert, (cello)	
1935 Feb.19	THE PARIS INSTRUMENTAL QUINTET	Veterans' Audit.
	Le Roy, Rene, (flute)	
	Bas, Rene, (violin)	
	Jamet, Pierre, (harp)	
	Grout, Pierre, (violin)	
	Boulme, Roger, (cello)	
1935 Jan.15	THE HART HOUSE STRING QUARTET	" "
1936 Feb.4,12	de Krez, Geza, (1st violin)	Community Playhse
	Adaskin, Harry, (2nd violin)	
	Blackstone, Milton, (viola)	
	Hambourg, Boris, (cello)	
1934 Dec.11	THE COMPINSKY TRIO	Veterans' Audit.
1935 Jan.15	Compinsky, Manuel, (violin)	" "
Apr.23	" Alex, (cello)	" "
	" Sara, (piano)	

C: VISITING CHAMBER MUSIC ENSEMBLES (1880-1940) (Cont'd)

SAN FRANCISCO APPEARANCE	NAME	PLACE
1934 Mar.19	THE BUDAPEST STRING QUARTET	Veterans' Audit
1937 Jan.5	Hansen, Emil, (1st violin) Poganyi, Imre, (2nd violin) Ipoly, Istvan, (viola) Son, Harry, (cello)	Community Playhse
1935 June 16	KROLL-BRITT-SHERIDAN TRIO Kroll, William, (violin) Britt, Horace, (cello) Sheridan, Frank, (piano) Assisting musicians: Hankowiz, David, (violin) Barzin, Leon, (viola)	Opera House
1936 Mar.1	ENGLISH TWO - PIANO ENSEMBLE Bartlett, Rae, (piano) Robertson, Ethel, (piano)	Community Playhse
1936 Oct.28	KOLISCH QUARTET (of Vienna)	" "
1937 Oct.6	Kolish, Rudolph, (1st violin) Khuner, Felix, (2nd violin)	" "
1939 Every Monday afternoon - duration of San Francisco International Exposition	Lehner, Eugene, (viola) Heifetz, Benar, (cello)	Western States Building Treasure Island

D: VISITING BANDS AND ORCHESTRAS (1850-1940)

1. Bands

SAN FRANCISCO APPEARANCE	NAME	PLACE
1856 May 12	WILLIS BRASS BAND (New York)	Metropolitan (1st)
May 29	AMERICAN BRASS BAND	Union Theatre
Sept.9	KOHLERS BAND	Assembly Hall
Sept.22	NATIONAL CIRCUS BAND	Metropolitan (1st)
1857 May 3	CHRIS ANDRE'S BAND	Russ Gardens
May 13	J. R. PARSON'S BRASS AND STRINGS BAND	International Hotel Lot
1959 Aug.25	THE OLYMPIC CIRCUS BAND	New Pavilion
Dec.26	WALCOTT'S AMERICAN BAND	Platt's Music Hall
1860 Oct.8	BUCHEL'S BAND	
Dec.15	CHARLES ALPER'S BAND	Mechanics' Pavilion
1861 Mar.4	CHRIS ANDRE'S BAND	Platt's Music Hall
1863 May 1	JEDD WILSON'S BRASS AND STRING BAND	Metropolitan
June 2	CHRIS HENSEY'S BRASS AND STRING BAND	International Hotel Lot
1867 Aug.29	BLYTHE'S BAND	Union Hall
1870 July 4	CHRIS ANDRE'S BAND	Platt's Music Hall
Aug.8	DUPREZ & BENEDICT BAND	California Theatre
Dec.28	WETTERMAN'S BAND (Industrial school)	Woodward's Gardens
1871 July 19	BALLENBERG'S CELEBRATED BAND	Hussars New Hall
July 23	WETTERMAN'S BAND	Woodward's Gardens

SAN FRANCISCO APPEARANCE	NAME	PLACE
1872 May 20	YOUNG LADIES SILVER CORNET BAND	Platt's Music Hall
Sept.9	J. E. GREEN'S BAND (with Chiarini's Royal Italian Circus)	
1874 July 7	ROYAL MARIONETTES (band & chorus)	Platt's Music Hall
1875 July 1	ALLEGHANIANS' SILVER BAND	Maguire's New Theatre
Aug.10	MEXICAN PHILHARMONIC SOCIETY BAND (Emigdio Medina, Dir.)	
1876 Apr.17	GILMORE'S BAND	Mechanics' Pavilion
May 8	GEORGIA MINSTRELS (brass band & orchestra)	Maguire's Opera (2nd)
Dec.18	PRUSSIAN MILITARY BAND	Baldwin's Academy
1877 June 2	SILVER CORNET BAND	Badger Park
1880 July 17	J. E. GREEN'S BAND	Mechanics' Pavilion
Sept.20	GRAND MILITARY BAND (Gustav Hinrichs, Dir.)	" "
1883 Aug.13	THE CALLENDER BRASS BAND (minstrels)	Baldwin Theatre
1884 May	ARCHDUKE JOSEPH'S HUNGARIAN GYPSY BAND	
1889 Nov.11	GILMORE'S BAND	Mechanics' Pavilion
1892 Apr.6	UNITED STATES MARINE BAND (John Philip Sousa, Bandmaster)	Grand Opera House
Oct.23	FRENCH CORVETTE "DUBOURDIEU" BAND	Notre Dame des Victoires (French Church)
1894 Jan.27	IOWA STATE BAND	California Midwinter Exposition

SAN FRANCISCO APPEARANCE	NAME	PLACE
1894		
Mar.26	JOHN PHILIP SOUSA'S BAND	California Midwinter Exposition
1895		
May 17	HAWAIIAN NATIONAL BAND	Metropolitan (2nd)
1896		
Feb.28,29 & Mar.1	JOHN PHILIP SOUSA'S BAND	The Auditorium
May 4	PRIMROSE & WEST MINSTREL BAND	California Theatre
1897		
Feb.25-28	JOHN PHILIP SOUSA'S BAND	" "
1899		
Sept.6	NIKLAS SCHLOZONYI BAND	Orpheum "
1902		
Oct.17-19	JOHN PHILIP SOUSA'S BAND	Alhambra "
Dec.8-30	ELLERY'S ROYAL ITALIAN BAND	Mechanics' Pavilion
1903		
Feb.23	CANADA'S CRACK MILITARY BAND (The Gordon Highlanders)	Alhambra Theatre
1904		
Jan.25	RIVELA ROYAL ITALIAN BAND	" "
Feb.23	THE KILTIES SCOTCH BAND	" "
Oct.16	JOHN PHILIP SOUSA'S BAND	" "
1905		
Jan.30	CREATORE'S BAND (60 pieces)	" "
Apr.30	INNES' BAND	Mechanics' Pavilion
Sept.21	ROYAL HAWAIIAN BAND	Alhambra Theatre
1907		
Oct.28 to Nov.1	JOHN PHILIP SOUSA'S BAND	Dreamland Rink
1909		
Nov.4-7	JOHN PHILIP SOUSA'S BAND	" "
1911		
Oct.1-8	JOHN PHILIP SOUSA'S BAND	" "
1912		
Oct.20	UNITED STATES MARINE BAND (Lt. W. H. Santelman)	" "
1915		
Mar.21,28	PHILIPPINE CONSTABULARY BAND (Capt. Walter H. Loving)	Scottish Rite

SAN FRANCISCO APPEARANCE	NAME	PLACE
1915		
Mar.28	CREATORE'S BAND (Guiseppe Creatore)	Court of the Universe, Exposition
Mar.28 to May 16	FRENCH BAND (Gabriel Pares, Dir.)	Exposition Band Concourse
May 18	CONWAY BAND (9 weeks) (Patrick Conway)	Festival Hall
May 20 to June 19	JOHN PHILIP SOUSA'S BAND	" "
1918		
Apr.22	UNITED STATES MARINE BAND (Sgt. Frank Wolcutt)	California Theatre
1919		
Feb.25-Mar.2	FRENCH ARMY BAND (Capt. Fernand Pollain)	Exposition Audit.
Aug.6-13	CHINESE BAND (Thos. B. Kennedy, Bandmaster, U.S.Navy)	Orpheum Theatre
Nov.21-23	JOHN PHILIP SOUSA'S BAND	Exposition Audit.
1921		
Dec.25-27	JOHN PHILIP SOUSA'S BAND	" "
1923		
Jan.19,20	THE IRISH REGIMENT BAND (Lt. J. A. Wiggins)	Arcadia Pavilion
1924		
Jan.4-6	JOHN PHILIPS SOUSA'S BAND	Exposition Audit.
Apr.12	COLUMBIA PARK BOYS BAND	Warfield Theatre
1926		
Jan.15-17	JOHN PHILIP SOUSA'S BAND	Exposition Audit.
1927		
Apr.30 to May 6	SHRINE BAND (Henry Auerbach)	Orpheum Theatre
1930		
Sept.20	GUATAMALAN MARIMBA BAND (Sig. Friscoe, Leader)	Golden Gate Theatre
Oct.19	UNITED STATES MARINE BAND (Capt. Taylor Branson)	Civic Auditorium
1931		
Oct.8	UNITED STATES ARMY BAND (Wm. J. Stannard)	" "
1932		
July 26	SHRINERS' BANDS (22) (Shriners' convention parade)	Market Street

D: VISITING BANDS AND ORCHESTRAS (1850-1940)

2. Orchestras

SAN FRANCISCO APPEARANCES	NAME	PLACE
1862		
Mar.13	JOHN WYATT ORCHESTRA	The Varieties
1874		
Aug.10	REUBEN WITHER'S ORCHESTRA	Maguire's New Theatre
1875		
July 5	S. BEHREN'S ORCHESTRA	" " "
1876		
June 26	TONY PASTOR'S TROUPE & ORCHESTRA	" " "
Nov.22	HENRY J. WIDMER ORCHESTRA	Grand Opera House
Nov.30	VIENNA LADIES ORCHESTRA	" " "
Dec.18	PRUSSIAN MILITARY BAND	Baldwin's Academy
1877		
Apr.30	GRAND ENGLISH COMPANY ORCHESTRA (Theodore Rosenstein, Dir.)	" "
July 9	H. T. DYRING'S ORCHESTRA & BRASS BAND	Bush St. Theatre
Sept.17	PIERRE BERNARD ORCHESTRA	" " "
1879		
May 17	VIENNA LADIES ORCHESTRA	The Fountain
May 25	" " "	Woodward's Gardens
1885		
Mar.2	SIGNOR ARDITI'S ORCHESTRA (operatic)	Grand Opera House
Mar.28	THEODORE THOMAS' ORCHESTRA	Mechanics' Pavilion
Sept.7	MULLALLY'S ORCHESTRA	California Theatre
1889		
Mar.31	OVIDE HUSIN'S ORCHESTRA	Baldwin Theatre
1894		
Jan.15	HUBER'S HUNGARIAN ORCHESTRA (permanent in S.F. later)	California Hotel
Feb.13	IMPERIAL VIENNA PRATER ORCHESTRA (Fritz Scheel, Court Dir.) (John Marquardt, Concertmaster-violinist)	Kaiser Franz Joseph Hotel

SAN FRANCISCO APPEARANCE	NAME	PLACE
1899		
Mar.13	NEW YORK SYMPHONY ORCHESTRA (Armando Seppili, Cond.) (Richard Fiels, Cond.)	Grand Opera House
1900		
Dec.30	EDWARD STRAUSS' VIENNA ORCHESTRA	California Theatre
1903		
Oct.27	THE METROPOLITAN OPERA HOUSE ORCHESTRA (New York)	Alhambra "
1905		
May 15	DE BEFVE ORCHESTRA (Jules De Befve, Cond.)	Tivoli Opera House
Sept.11	POLACCO'S GRAND OPERA ORCHESTRA (Georgio Polacco, Cond.)	" " "
Nov.13	FADETTE WOMEN'S ORCHESTRA (Carolyn B. Nichols, Cond.)	Orpheum Theatre
1907		
Apr.12-14	CHICAGO SYMPHONY ORCHESTRA (A.Von Fielitz, Cond.)	Christian Science Hall
1908		
May 17-24	NEW YORK SYMPHONY ORCHESTRA (Walter Damrosch, Cond.)	Dreamland Rink
1909		
May 2-9	RUSSIAN SYMPHONY ORCHESTRA of New York (Modest Altschuler, Cond.)	Garrick Theatre
1910		
May 8-15	NEW YORK SYMPHONY ORCHESTRA (Walter Damrosch, Cond.)	" "
1911		
Apr.30 to May 6	RUSSIAN SYMPHONY ORCHESTRA of New York (Modest Altschuler, Cond.)	Scottish Rite
1912		
Jan.28	RUSSIAN BALALAIKA ORCHESTRA (M. Arkaloff, Cond.)	Orpheum Theatre
1913		
Jan.26 to Feb.23	LAMBARDI OPERA ORCHESTRA (Arthuro Bovi, Cond.)	Valencia "
Feb.24-29	ADELINE GENEE BALLET ORCHESTRA	" "
Mar.12	CHICAGO GRAND OPERA COMPANY ORCHESTRA (17 performances) Cleofonte Campanini, Marcel Charlier, (conductors)	Tivoli Opera House

SAN FRANCISCO APPEARANCES	NAME	PLACE
1914		
Jan.19-24,27	IMPERIAL RUSSIAN BALLET ORCHESTRA (Theo. Stier, Cond.)	Valencia Theatre
Mar.16	CHICAGO GRAND OPERA COMPANY ORCHESTRA (11 performances) Cleofonte Campanini, Marcel Charlier, M. Sturani, (conductors)	Tivoli Opera House
Dec.7-12	RUTH ST DENNIS COMPANY ORCHESTRA (Mr. Roth, Cond.)	Alcazar Theatre
1915		
Jan.4	BEVANI OPERA COMPANY ORCHESTRA (Josiah Zuro, Cond.)	" "
May 14-26	BOSTON SYMPHONY ORCHESTRA (Dr. Carl Muck, Cond.)	Festival Hall
1916		
Jan.31 to Feb.13	LA SCALLA OPERA COMPANY ORCHESTRA (Fulgenzio Guerrieri)	Cort Theatre
Mar.13-19	BOSTON GRAND OPERA ORCHESTRA R. Maranzonni, Alex. Smallens, (Conductors)	" "
Apr.13-16 Apr.25	NEW YORK SYMPHONY ORCHESTRA (Walter Damrosch, Cond.)	Columbia Theatre Civic Auditorium
1917		
Jan.2-6	DIAGHILEFF SYMPHONY ORCHESTRA (Niginsky) (Pierre Monteux, Cond.)	Valencia Theatre
Feb.8,9 Feb.11	MINNEAPOLIS SYMPHONY ORCHESTRA (Emil Oberhoffer,Cond.)	Cort " Tivoli Opera House
Apr.19,20,22 Apr.29	NEW YORK SYMPHONY ORCHESTRA (Walter Damrosch, Cond.)	Columbia Theatre Civic Auditorium

SAN FRANCISCO APPEARANCE	NAME	PLACE
1917		
Oct.22 & Nov.3	LA SCALA OPERA COMPANY ORCHESTRA (Fulgenzio Guerrieri)	Cort Theatre
1918		
Feb.7,8 Feb.10	MINNEAPOLIS SYMPHONY ORCHESTRA (Emil Oberhoffer,Cond.)	Columbia Theatre Tivoli Opera House
Dec.4	PARIS SYMPHONY ORCHESTRA (Andre Messager, Cond.)	Exposition Audit.
1919		
Feb.11-22	SAN CARLO OPERA COMPANY ORCHESTRA (Gaetano Merola, Cond.)	Curran Theatre
1920		
Feb.6-8	MINNEAPOLIS SYMPHONY ORCHESTRA (Emil Oberhoffer, Cond.)	Scottish Rite
1921		
Feb.6	AMERICAN SYNCOPATED ORCHESTRA	" "
Apr.24	NEW YORK PHILHARMONIC ORCHESTRA (Josef Stransky, Cond.)	Exposition Audit.
May 1	LITTLE SYMPHONY (New York) (George Barrere,Cond.)	Columbia Theatre
1922		
Jan.20 to Feb.4	SAN CARLO OPERA COMPANY ORCHESTRA (Ernesto Knock, Cond.)	Century "
Mar.27 to Apr.18	CHICAGO OPERA COMPANY ORCHESTRA Giorgio Polacco, Pietro Cimini, (Conductors)	Civic Auditorium
1923		
Mar.4-17	SAN CARLO OPERA COMPANY ORCHESTRA Carlo Peroni, Aldo Franchetti, (Conductors)	Curran Theatre
1924		
Mar.6-8	CHICAGO GRAND OPERA ORCHESTRA Carlo Peroni, M. Panizza, (Conductors)	Casino "

SAN FRANCISCO APPEARANCE	NAME	PLACE
1925		
Feb.2-14	SAN CARLO OPERA COMPANY ORCHESTRA (Fulgenzio Guerrieri)	Curran Theatre
Mar.2-7	PAVLOVA'S ORCHESTRA (Theo. Stier, Cond.)	" "
1926		
Feb.18-27	SAN CARLO OPERA COMPANY ORCHESTRA (Carlo Peroni, Cond.)	Civic Auditorium
May 12	TIPICA ORCHESTRA (Mexican) (Don Jose Briscono)	Scottish Rite
1927		
Jan.17-24	SYMPHONY ORCHESTRA (with Russian Ballet) (Vladimir Bakaleynikoff)	Columbia Theatre
Feb.4-6	TIPICA ORCHESTRA (Mexican) (Don Jose Briscono)	Scottish Rite
Feb.13-26	SAN CARLO OPERA COMPANY ORCHESTRA (Carlo Peroni, Cond.)	Curran Theatre
1928		
Jan.6,8	LOS ANGELES PHILHARMONIC ORCHESTRA (George Schneevoight,Cond.)	" "
1930		
Jan.4	TED LEWIS'S ORCHESTRA	Warfield "
June 14	PAUL WHITEMAN'S ORCHESTRA	" "
1931		
Jan.30 & Feb.7,8	TIPICA ORCHESTRA (Mexican) (Juan Torreblanca)	Scottish Rite
1932		
Nov.26	SIR HARRY LAUDER'S ORCHESTRA	Curran Theatre
1934		
Sept.22	DUKE ELLINGTON'S ORCHESTRA	Paramount Theatre
1935		
Nov.1-8	TED LEWIS'S ORCHESTRA	Warfield "
Nov.8	PAUL WHITEMAN'S ORCHESTRA	
1936		
Jan.13-21	BALLET RUSSE ORCHESTRA Efrem Kurtz, Antal Dorati, (Conductors)	Opera House

SAN FRANCISCO APPEARANCE	NAME	PLACE
1936		
Jan.31 to Feb.2	SCHOOP ORCHESTRA (Paul Schoop, Cond.)	Opera House
Feb.23 to Mar.8	SAN CARLO OPERA COMPANY ORCHESTRA	" "
May 1	PHILADELPHIA SYMPHONY	" "
May 2,3	ORCHESTRA (Leopold Stokowsky)	Civic Auditorium
1937		
Jan.1	MERCADO'S MEXICAN ORCHESTRA	Veterans' Auditorium
Apr.2-9	FRED WARING'S PENNSYLVANIANS	Golden Gate Theatre
May 2-4	PHILADELPHIA SYMPHONY ORCHESTRA Jose Iturbi, Eugene Ormandy (Conductors)	Exposition Audit.
July 23	FRED WARING'S PENNSYLVANIANS	Golden Gate Theatre
Oct.30 to Nov.8	PAUL WHITEMAN'S ORCHESTRA	Civic Auditorium
1938		
July 29 to Aug.6	TED LEWIS'S ORCHESTRA	Golden Gate Theatre
1939		
Jan.16-27	SAN CARLO OPERA COMPANY ORCHESTRA (Carlo Peroni, Cond.)	Opera House
June 23	KAY KYSER'S ORCHESTRA	Golden Gate Theatre
July 7	ARTIE SHAW'S ORCHESTRA	" " "
Sept.19	FREDDIE MARTIN'S ORCHESTRA	Hotel St. Francis
Oct.13	TED LEWIS'S ORCHESTRA	Golden Gate Theatre

E: VISITING OPERA COMPANIES (1850-1940)

Abbott Grand Opera Company
Aborn Opera Company
Albani Opera Company

Barili-Thorne Opera Company
Bevani Opera Company
Bianchi-Montaldo Opera Company
Biscaccianti Italian Opera Company
Anna Bishop Opera Company
Bonheur Italian Opera Company
Boston Comic Opera Company
Bostonians English Opera Company
Brignoli Troupe

Cailly French Opera Company
Cambello Opera Company
Carleton Opera Company
Chamber Opera Singers Company
Chicago Opera Company
Columbia Opera Company

d'Ormay's Italian Opera Company
Duff Opera Company

English Grand Opera Company

French-English Opera Company
French Operatic Company

Gallotti Fiasco Italian Opera Company
Gianbiaggio Sieni Lampaini Opera Company
German Hebrew Opera Company
German Opera Company
Ghioni Italian Opera Company
Wm. Gilmore Opera Company
Grand Italian Opera Company

Kate Hayes Opera Company
Her Majesty's Opera Company
Hess Opera Company
Howson English Opera Company

International Opera Company
Italian Opera Company

Judic Opera Company

Kellog-Carey Combination
Kimbal Opera Comique and Burlesque Company
Kiralfy Brothers Opera Company
Kirko La Schelle Combination

Lambardi Opera Company
La Scala Grand Opera Company
Latin Quarter Opera Company
Lombard Grand Opera Company

Madrid Spanish Opera Company
McCaul Opera Company
Melville Opera Company

National Opera Company
New Bostonians, The
New York Opera Company

Alice Oates Opera Company

Pellegrini Opera Troupe
Philips Italian Opera Company
Planel French Opera Company
Pollard's Juvenile Opera Company
Pyle Opera Company

Richings Italian Opera Company
Royal Opera Company
Russian Opera Company

San Carlo Opera Company
Scotti Grand Opera Company
Sembrich Opera Company
Marguerite Silva Comic Opera Company
Smerichias Grand French Opera Company
Emily Soldene Opera Company
Southwell Opera Company

Tavary Grand Opera Company
Fay Templeton Opera Company
Thalia Opera Company
Anna Thillon English Opera Troupe
Thompson Opera Company

F: PLACES OF MUSICAL PERFORMANCES (1850 - 1939)

NAME	LOCATION *
ACADEMY OF MUSIC (1st)	S s Clay bet Kearny & Montgomery
(2nd)	Dupont nr Clay
(3rd)	S s California nr Kearny
ALCAZAR THEATRE (1st)	N s O'Farrell bet Stockton & Powell
(2nd)	SW cor Sutter & Steiner
(3rd)	260 O'Farrell
ALHAMBRA THEATRE (1st)	S s Bush nr Montgomery
(2nd)	240 Eddy
AMERICAN THEATRE(1st & 2nd)	E s Sansome cor Halleck bet California & Sansome
(3rd)	Market & 7th
APOLLO THEATRE	N s Pacific nr Stockton
ARMORY HALL	NE cor Montgomery & Sacramento
ATHENAEUM	SE cor California & Montgomery
BALDWIN'S THEATRE	932-36 Market nr Powell
BELLA UNION	803-05 Kearny bet Washington & Jackson
B'NAI B'BRITH HALL	119-21 Eddy
BUSH STREET THEATRE	S s Bush nr Montgomery
CALIFORNIA HALL	605 Polk
CALIFORNIA SCHOOL OF FINE ARTS	800 Chesnut
CALIFORNIA THEATRE	N s Bush bet Kearny & Dupont
CAPITOL THEATRE	64 Ellis
CASINO THEATRE	198 Ellis
CENTRAL THEATRE	Ellis nr Stockton
CENTURY THEATRE	Ellis nr Stockton

* Location at time of performance referred to in text.

F: PLACES OF MUSICAL PERFORMANCES (1850 - 1939) (Cont'd)

NAME	LOCATION
CHAMBER MUSIC SOCIETY	486 California
CHINESE THEATRES	E s Dupont bet Clay & Washington N s Jackson bet Dupont & Stockton
CHRISTIAN SCIENCE HALL	SW cor Scott & Sacramento
CHUTES THEATRE	Fillmore & Eddy
CITY GARDENS	S s Folsom bet 12th & 13th
CIVIC AUDITORIUM	Polk Larkin Hayes & Grove
COLUMBIA THEATRE (1st) (2nd)	11 Powell bet Eddy & Ellis Mason & Geary
COMMUNITY PLAYHOUSE	609 Sutter
CORT THEATRE	Ellis bet Stockton & Powell
DASHAWAY HALL	139 Post
DASHAWAY TEMPERANCE HALL	S s Sutter bet Kearny & Dupont
DREAMLAND AUDITORIUM	NW cor Steiner & Post
DREAMLAND RINK	Steiner bet Post & Sutter
EMBASSY THEATRE	1125 Market
EMERSON THEATRE	320 Bush
EUREKA HALL	S s Pine bet Montgomery & Sansome
EUREKA THEATRE	E s Montgomery bet California & Pine
FAIRMONT HOTEL	California Sacramento Powell & Mason
FESTIVAL HALL	Panama Pacific International Exposition Grounds
FIRST CONGREGATIONAL CHURCH	Post & Mason

F: PLACES OF MUSICAL PERFORMANCES (1850 - 1939) Cont'd

NAME	LOCATION
FISCHER'S THEATRE	122-24 O'Farrell
THE FOUNTAIN	SE cor Sutter & Kearny
GAIETIES	Commercial nr Battery
GARRICK THEATRE	Ellis bet Fillmore & Steiner
GOLDEN GATE COLLEGE	220 Golden Gate Av
GOLDEN GATE HALL	1622 Pacific Av
GRACE CHURCH	SW cor California & Stockton
GRAND OPERA HOUSE (Also Morosco's Opera House & Wade's Opera ")	Mission W of 3rd
GYOSEI HALL	1715 Octavia bet Bush & Pine
IRVING HALL	139 Post
JENNY LIND (1st & 2nd) (3rd)	Kearny nr Washington W s Kearny bet Washington & Merchant
KNIGHTS OF COLUMBUS HALL	150 Golden Gate Av
LITTLE THEATRE - PALACE OF THE LEGION OF HONOR	Lincoln Park
LYCEUM THEATRE (1st) (2nd)	NW cor Montgomery & Washington 7th & Market
LYRIC HALL (1st) (2nd)	119 Eddy Larkin & Turk
MAGUIRE'S NEW THEATRE	325 Bush bet Montgomery & Kearny
MAGUIRE'S OPERA HOUSE(1st)	N s Washington nr Montgomery (Also Maguire's Academy)
MAGUIRE'S ACADEMY (2nd)	318 Bush bet Montgomery & Kearny
MAJESTIC THEATRE	1281 Market

F: PLACES OF MUSICAL PERFORMANCES (1850 - 1939) Cont'd

NAME	LOCATION
MARK HOPKINS HOTEL	999 California
MECHANICS' HALL	SW cor 1st & Stevenson
MECHANICS' INSTITUTE HALL	27 Post
MERCANTILE LIBRARY HALL	216 Bush
METROPOLITAN (1st & 2nd)	W s Montgomery bet Washington & Jackson (rebuilt July 1867)
MOROSCO'S GRAND OPERA HOUSE	Mission W of 3rd
MOWRY'S OPERA HOUSE	SW cor Grove & Laguna
MOZART HALL	N s Post bet Kearny & Dupont
MUSICAL HALL	SE cor Montgomery & Bush
NATIVE SON'S HALL (1st)	414 Mason
(2nd)	Gough & Geary
(3rd)	430 Mason
NOVELTY THEATRE (1st)	Ellis & Powell
(2nd)	Fillmore & Steiner
ODD FELLOWS HALL	SW cor Market & 7th
ODEON GARDENS	NW cor Dolores & 15th
OLYMPIC MELODEON	NE cor Clay & Kearny
ORPHEUM THEATRE	O'Farrell bet Stockton & Powell
PACIFIC HALL THEATRE	N s Bush bet Kearny & Dupont
PALACE HOTEL	Market & New Montgomery
PALACE OF FINE ARTS	Lyon & Jefferson nr Yacht Harbor
PANTAGES THEATRE	1192 Market
PAVILION	Sutter & Pierce
PEOPLE'S PALACE MUSIC HALL	SW cor Eddy & Mason
PIXLEY'S, FRANK residence	SW cor Fillmore & Union

F: PLACES OF MUSICAL PERFORMANCES (1850 - 1939) Cont'd

NAME	LOCATION
PLATT'S MUSIC HALL (Also Platt's New Hall)	216 Montgomery nr Bush
THE PLAYERS	1757 Bush
PLAZA THEATRE	N s Portsmouth Square
POWELL THEATRE	Powell & Eddy
PRINCESS THEATRE	Ellis bet Fillmore & Steiner
SAN FRANCISCO HALL (Later-1856-Maguire's Opera House-1st)	N s Washington bet Montgomery & Kearny
SAVOY THEATRE	McAllister & Leavenworth
SCHAEFFER STUDIO	136 St. Anne bet Pine & California and Grant Av & Kearny
SCHEEL'S AUDITORIUM	Eddy & Jones
SCOTTISH RITE AUDITORIUM	Van Ness Av & Sutter
DR. SCUDDER'S CHURCH (Presbyterian)	S s Mission bet 3rd & 4th
SHERMAN & CLAY HALL	223 Sutter
SIGMUND STERN GROVE	Sloat Blvd & 19th Av
SOROSIS HALL	536 Sutter
STANDARD THEATRE	320 Bush
ST. FRANCIS HOTEL	Powell & Geary
TEMPLE OF MUSIC (Later Emerson's)	320 Bush
TIVOLI OPERA HOUSE (1st)	70 Eddy
(2nd)	28-32 Eddy
(3rd)	Mason & Eddy
TRAVERS THEATRE	1566 California
TREASURE ISLAND	San Francisco Bay

F: PLACES OF MUSICAL PERFORMANCES (1850 - 1939) Cont'd

NAME	LOCATION
TUCKER'S ACADEMY (1st)	87½ Montgomery
(2nd)	325 "
UNION SQUARE HALL	421 Post
UNION THEATRE	S s Commercial bet Kearny & Dupont
VALENCIA THEATRE	Valencia nr 13th
VAN NESS THEATRE	Van Ness Av & Grove
VETERANS' AUDITORIUM	Van Ness Av & McAllister
WADE'S OPERA HOUSE	Mission W of 3rd
WAR MEMORIAL OPERA HOUSE	309 Van Ness Av
WASHINGTON HALL	Washington nr Kearny
THE WILLOWS	Valencia nr Mission Dolores
WILSON'S PALACE AMPHITHEATRE	SW cor New Montgomery & Mission
WINTER GARDEN (Also Vienna Gardens)	W s Stockton bet Post & Sutter
WINN'S SALOON	
"The Fountain Head"	163 Clay (opened 1851)
"Branch"	Cor Washington & Montgomery (opened 1853)
WOMEN'S CLUB	465 Post
WOODWARD'S GARDENS	N s Mission bet 13th & 14th
Y. M. C. A. AUDITORIUM	Mason & Ellis

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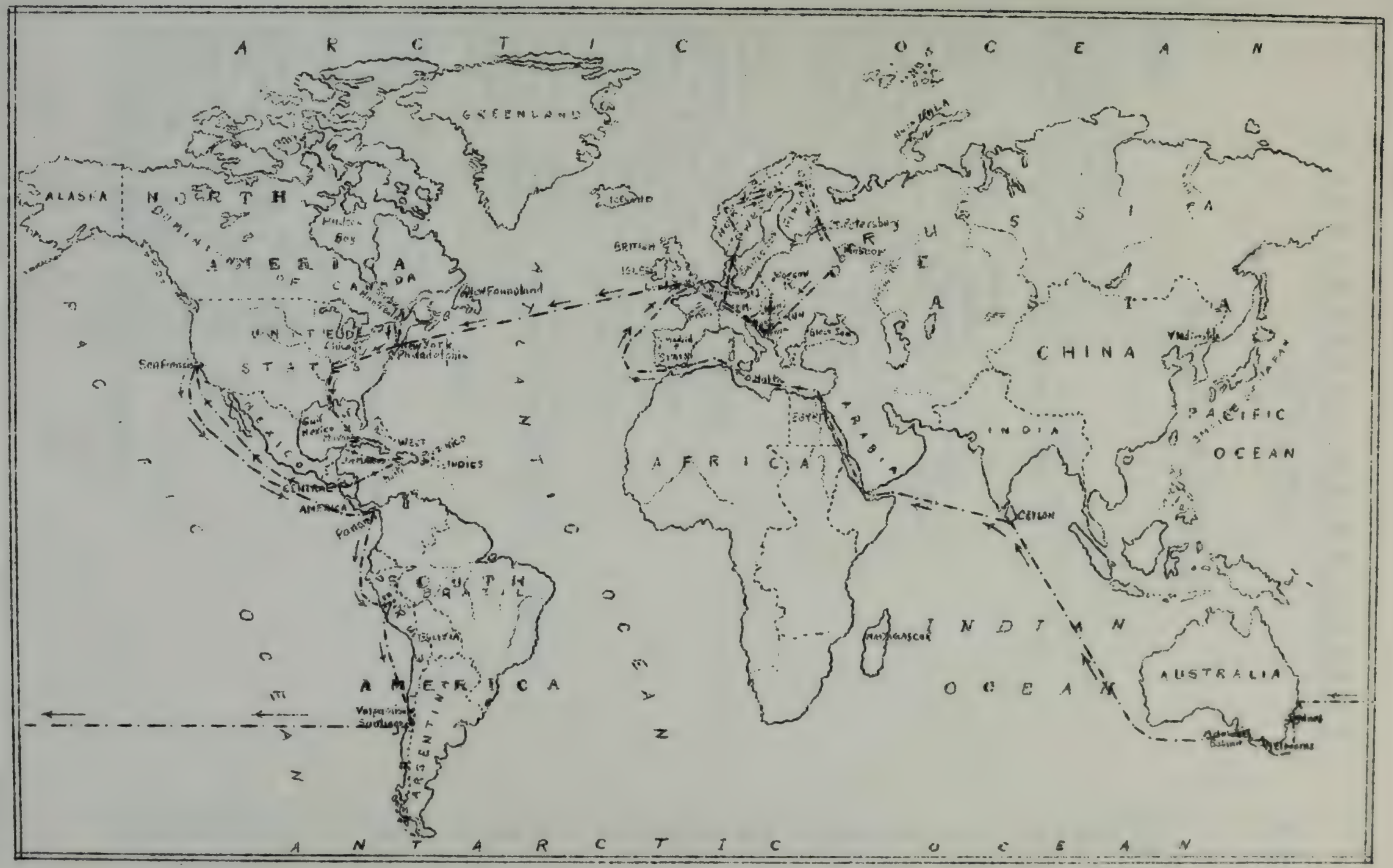

MAP OF MISKA HAUSER'S WORLD ITINERARY

CELEBRITIES IN EL DORADO

(1850 - 1906)

INDEX TO BIOGRAPHIES

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* For visiting musicians, 1906-1940, see Appendix B: Alphabetical Record; also, Appendices A, C, and D.

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PROJECT EDITORIAL STAFF
1940

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